

A COLLECTION
OF
ANTIQUE VASES,
TRIPODS, CANDELABRA, etc.

from various Museums and Collections

after Engravings by HENRY MOSES and others.

With over 100 reproductions selected by
JOHN TIRANTI.



1921

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FOREWORD.

OF the following collection of plates, the first sixty have been selected from the engravings of Henry Moses; the remainder are reproductions from a work by an unknown Italian engraver, which was published in Rome in 1840. Although Piranesi died in 1778 and the "Collection of Antique Vases" was not published by Moses until 1814, it was his immense energy and vitality that fired the enthusiasm and imagination of half Europe with a flame that burned well on into the middle of the nineteenth century. There is, indeed, no end to the ramifications of his influence, Adam, Chippendale, and Sheraton, Chambers, Pergolesi, and Dance, all profited by his work, which, consciously or unconsciously, moulded the very lines of English eighteenth century furniture. Oscar Wilde, indulging in a rhetorical outburst in "Intentions," maintains that had it not been for Piranesi, Keat's "Ode to a Grecian Urn" would never have been written. In order to realise with what avidity engravings of Rome were sought after, it is first necessary to appreciate the fact that in the latter part of the eighteenth century a certain weariness of Palladian purity began to insinuate itself, alike in the mind of architect and of patron, they were thus ripe for the mysteries which Piranesi disclosed to them, mysteries of ornament and style rather than the pure abstractions of the orders. And Piranesi was followed by a host of lesser engravers, lesser not only because they lacked his skill, but because they lacked his imagination.

The year of Henry Moses' birth is not certain, but it is thought to have been in 1782. He died in 1870, at the fine old age of 88. During the first half of the nineteenth century he was very prolific. One of his first labours was to assist in the official publication "Ancient Marbles in the British Museum," upon which he was engaged from 1812 to 1845, so that already at the age of 30 he had achieved a fair reputation. Among his most important works, in addition to the one already mentioned from which these plates are selected, are "The Gallery of Pictures painted by Benjamin West," 12 plates in 1811, "Examples of Ornamental Sculpture in Architecture," drawn by Vulliamy, 36 plates, 1823. He also illustrated several books, amongst them Goethe's Faust, with engravings after Retzsch, 26 plates, 1821, and, at the request of the Art Union of London in 1844, he engraved 22 illustrations for "The Pilgrim's Progress" after H. C. Selous. His work also includes various sea sketches, as the titles of the following three works indicate: "Views of Ramsgate," "Sketches of Shipping," and "Marine Sketch Book." The outstanding qualities of Moses' work are its purity of line and its accuracy.

"Few remains of antiquity have excited more interest than vases. The variety and the elegance of their forms, the singularity of their designs, the beauty of the compositions with which they are adorned, and the important instruction which the subjects of these pictures

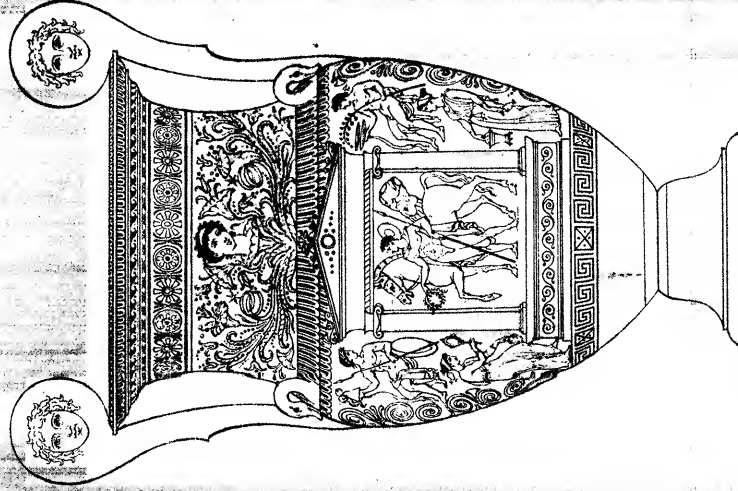
convey, have conspired to render them peculiarly attractive." These words are quoted from the first of a series of essays which occur at the beginning of "A Collection of Antique Vases." Even to-day when the erstwhile glamour of a first discovery has long passed, it is impossible not to react to these qualities to which Moses alludes. A selection has been made from the vases for inclusion in the following collection, and the student cannot but realise that for purity of contour these vases can scarcely be excelled. The paintings on the outsides of the vases are worthy of close study, often they deal with mythological or historical subjects.

There is little doubt but that the Empire Style owes much to the work of Piranesi; to the designs which he disseminated, and it is only necessary to look at the Tripods, some of which, although engraved by Moses after Piranesi, at once to re-capture not only the spirit of Rome but also that of the Empire, it is no exaggeration to say that, had the engravings not been made, the whole complexion and accoutrements of the coronation of Napoleon, as depicted by Percier and Fontaine, would have been changed, and students of these plates who are quick to observe a *nuance* will feel this connection most sharply, perhaps, in the selection from the tripods.

It is a little difficult to-day to realise the different place which architecture filled the life in the Roman Empire, to that to which it has now sunk under our own so distinctly individualistic regime. Wherever the Roman went, and he went far and wide across Europe and into parts of Africa and Asia, he left his mark which was supremely an architectural one. His love of order, of directness and simplicity is to be observed in his town-planning, which was clear-cut and axial, the shortest route between two points, in contradistinction to the mediæval method which was to allow a town to develop slowly around some natural object, such as a ford, a river-bed, or even a path, but the Roman's love of rich embellishment, of fine craftsmanship is seen most clearly, perhaps, in the objects reproduced in these plates. Sordid as are the streets of our cities to-day, lacking cohesion and comprehensive treatment, lacking unity and bold enterprise, depicting individual arrogance instead of a great civic pride, there is yet a new spirit abroad which feels how, with the wonderful resources at our disposal, viz.: electricity, steam and the like, the time must come when order will arise from chaos. The future generation of architects are scattered throughout the country in schools, most of which are infused with this new ideal, but they alone, whatever be their skill, their vision, or their erudition are yet unable, without the co-operation and goodwill of an enlightened and keenly interested public, to achieve great results. In the following plates may be found matter to fire the imagination of the layman and to increase the knowledge and develop the taste of the student, whether he be architect, craftsman or decorator.

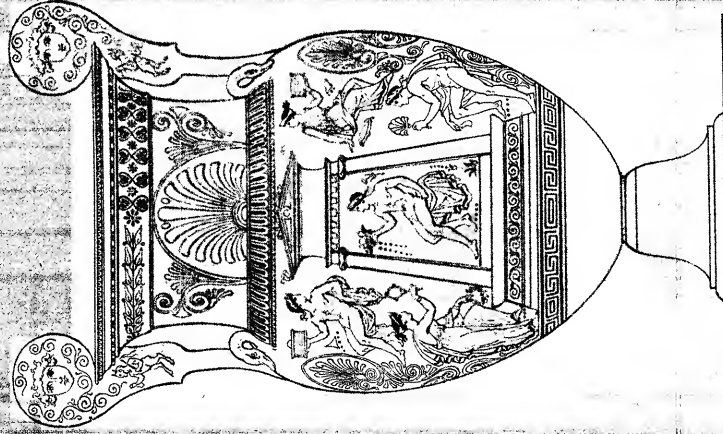
H.J.B.

April, 1921.



Height, Eight inches

From a Vase in the British Museum.



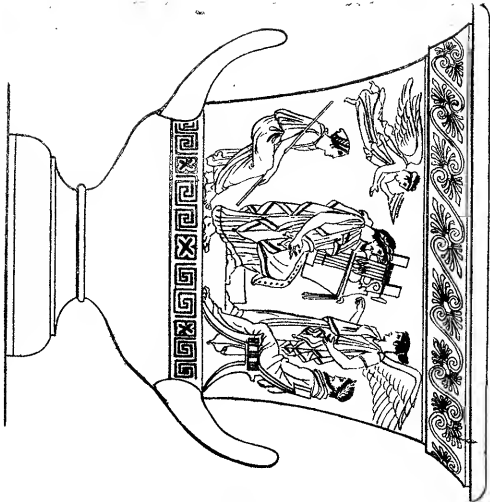
Height, Eight inches

From a Vase in the Galerie Mythologique.



Height, Eight inches

From a Vase in the British Museum.



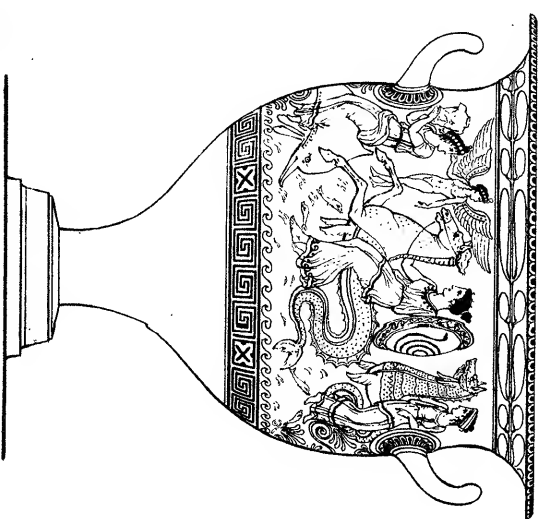
Height 18 inches.

From a Vase in the British Museum.



Height 2 feet 7 inches.

From a Vase in the Collection of The Hon. Esq.



Height 17 1/2 inches.

From a Vase in the British Museum.

Phototypie Paul & Vigier - Paris



Height 9 1/2 inches

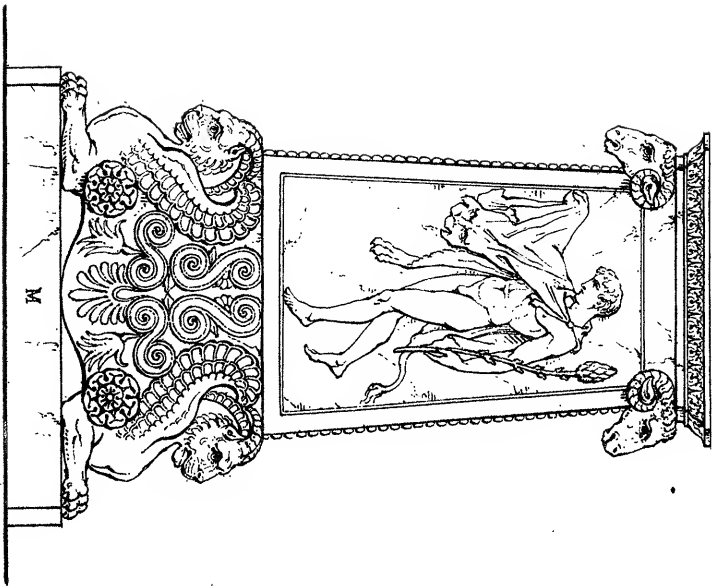


The Portland Vase, now in the British Museum.

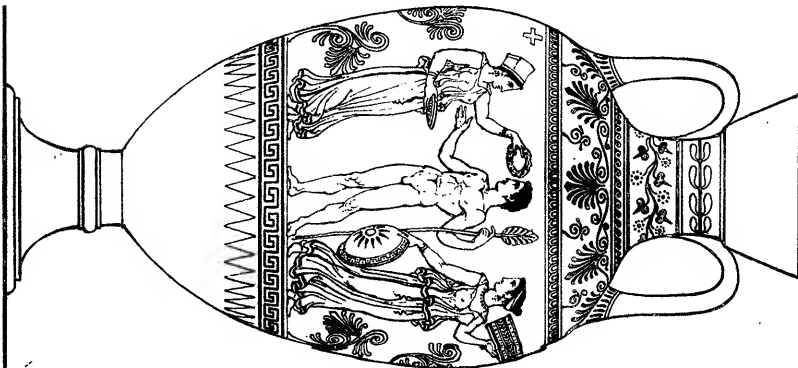


Height 3 feet 1/2 inches

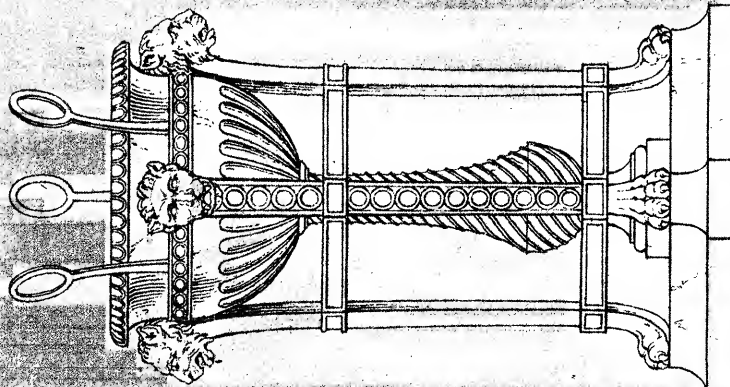
A Grand antique Bacchanalian Vase in the possession of the Earl of Warwick.



An Altar from the Shesé Napoleon.



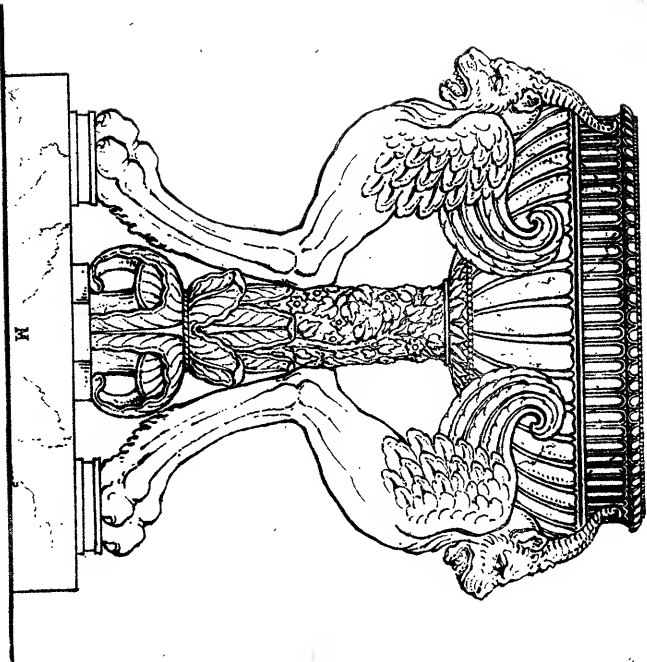
*Height 27 inches.
From a vase in the collection of "The Hope Esq."
Phototype Paul & Viger - Paris*



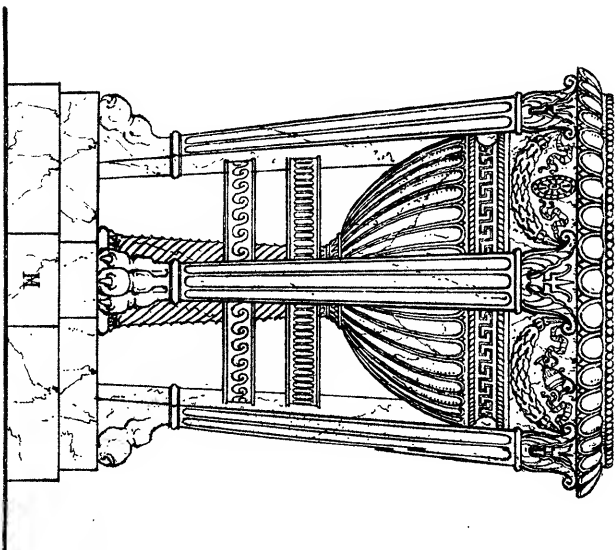
A Tripod from the Museum Westsylvanum.



A Sepulchral Cippus from Firminet.

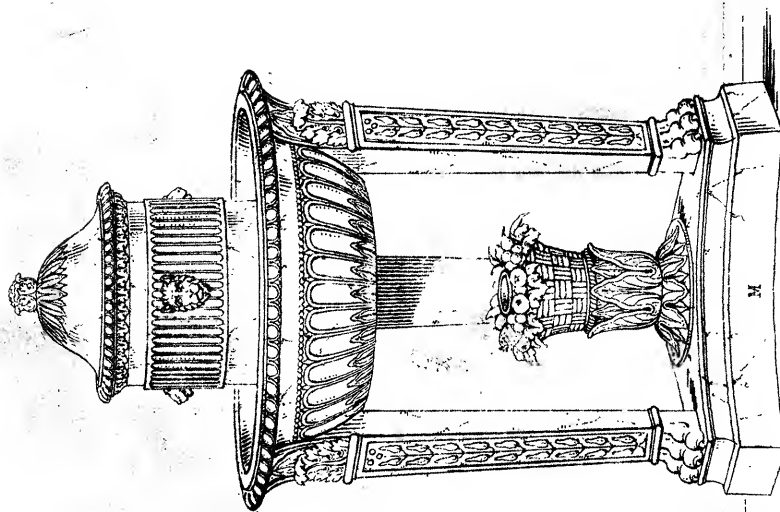


An Antique Tazza from Pyramusi.

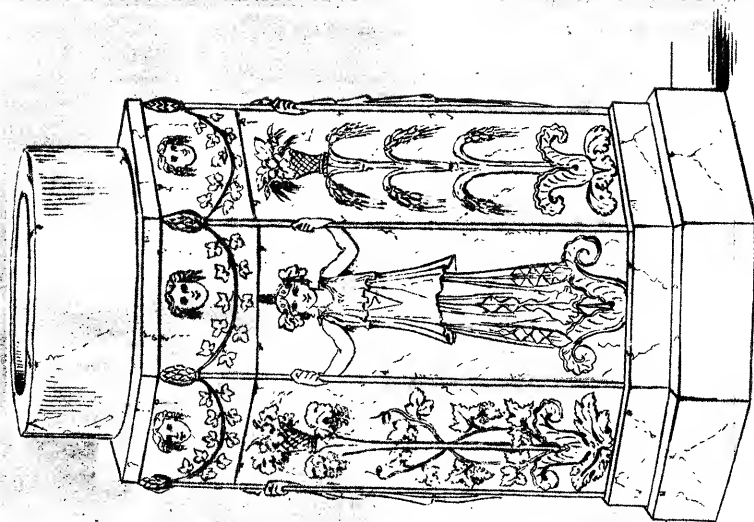


An antique Tripod from Pyramusi.

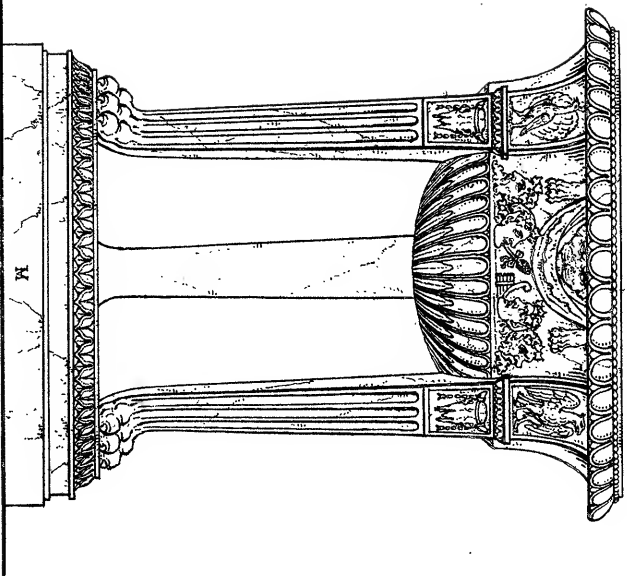
Phototype Paul & Vigier - Paris



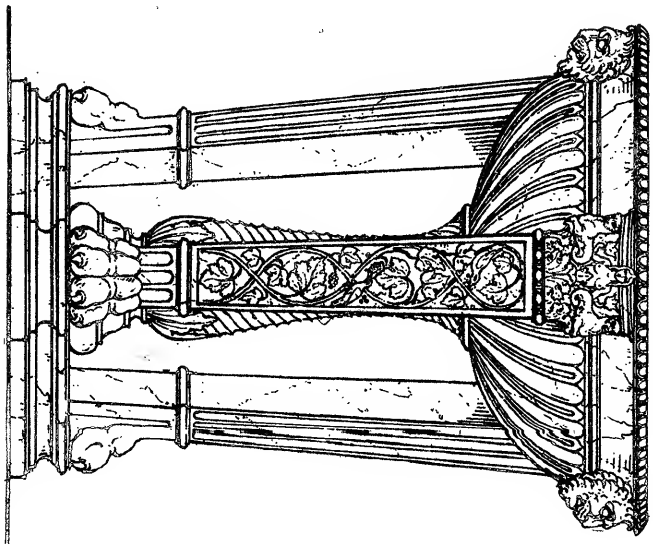
A domestic Fountain, from Rocheqqueanis Monumenti Antichi.



An Etruscan Altar from Rocheqqueanis Monumenti Antichi.

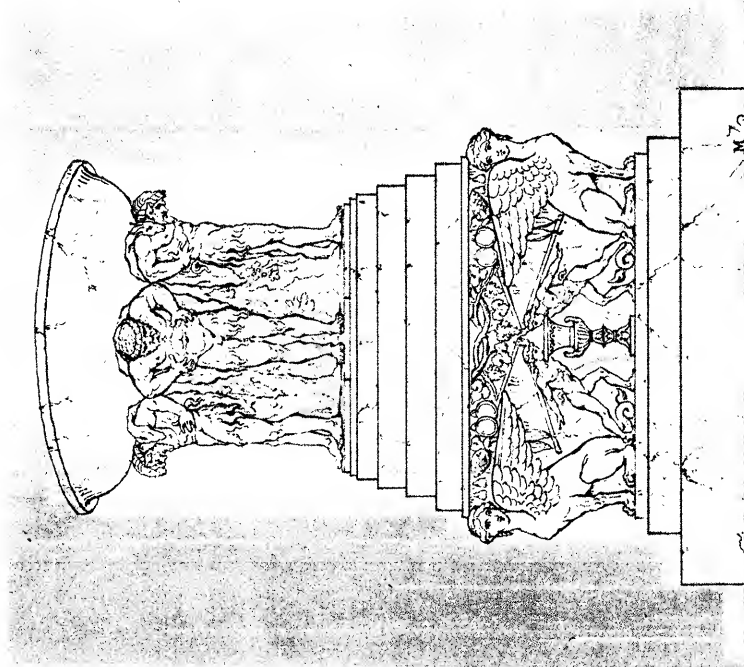


A Tripod from Roccheggiani's Monumenti Antichi.

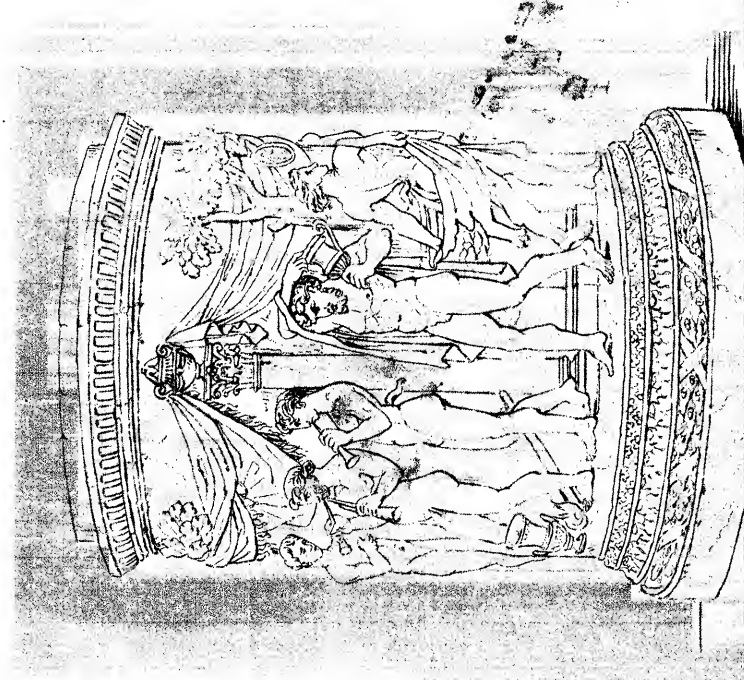


A Tripod in the Musée Napoléon.

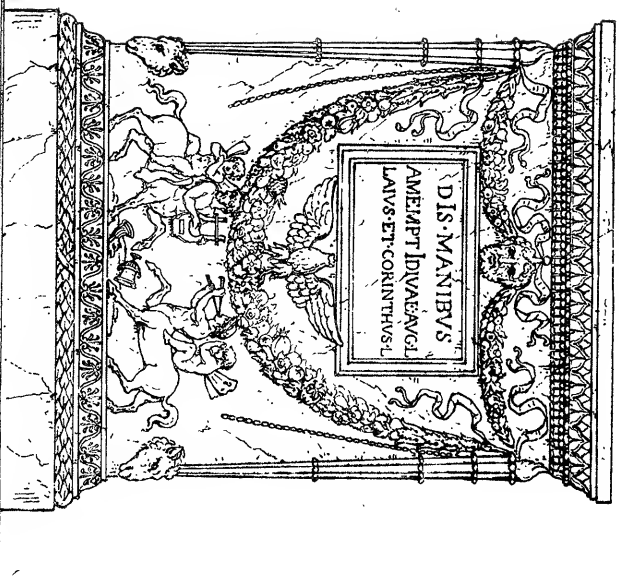
Phototypie Paul & Vigier - Paris



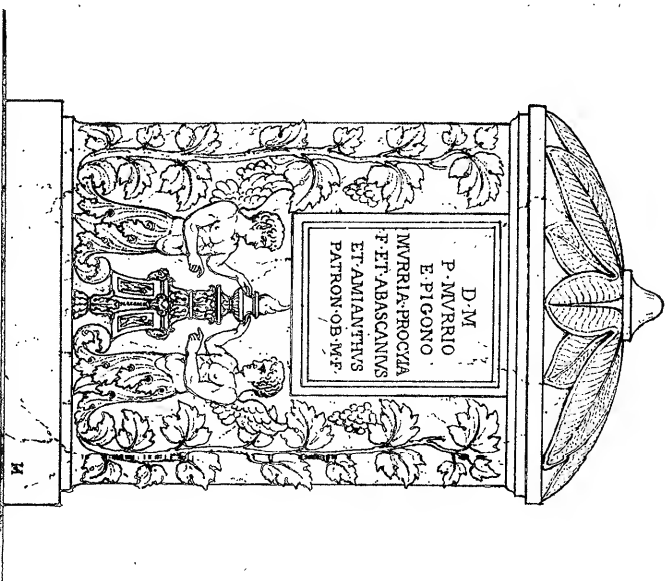
A Grand antique Tazza & Pedestal from Piranesi.



An Altar from Bartolus Admiranda Romanorum Antiquitatum

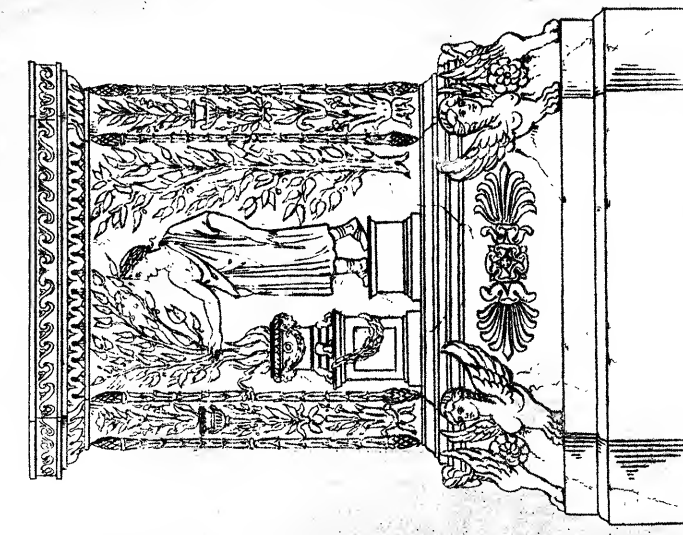


A Sepulchral Urn from the Musee Napoleon.

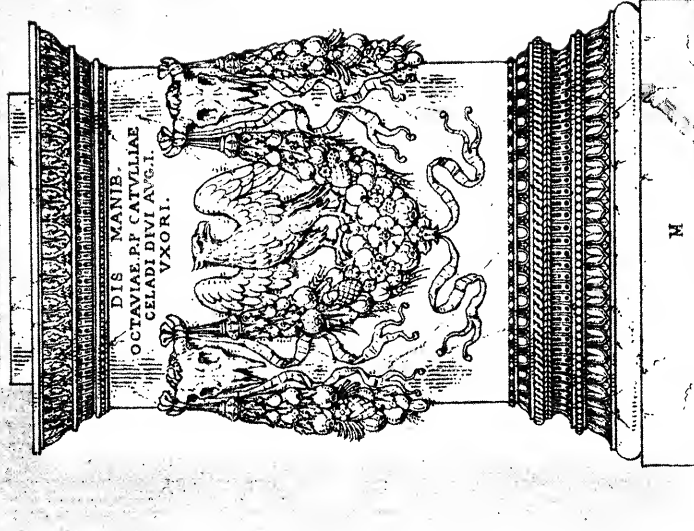


Antique Cinerary Urn at Castle Howard.

Phototypie Paul & Viger, - Paris



From an Altar in the Borghese Collection.



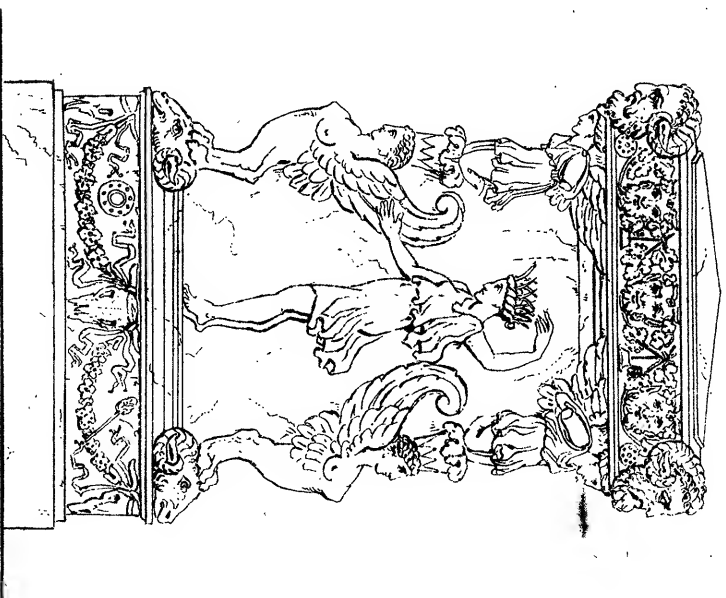
A Sepulchral Altar, the original in the Antiquarium, copied by Piranesi.

Published by T. Agnew & Sons, London

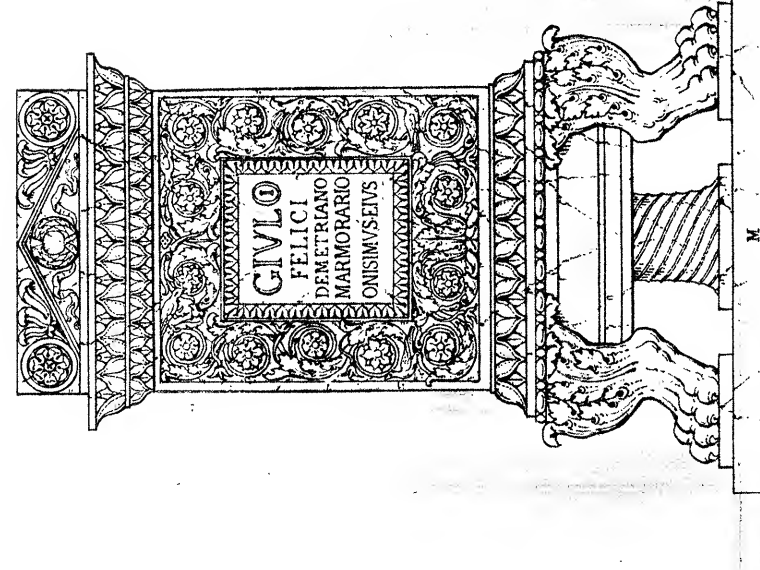
LIBRARY OF THE
BRANCH



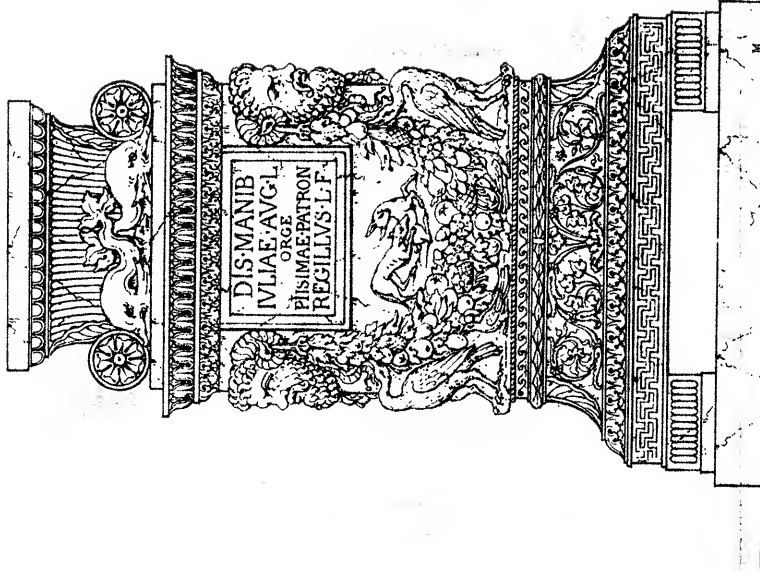
A type from the Jintiquitates sacre et-civiles romunorum exhibente.



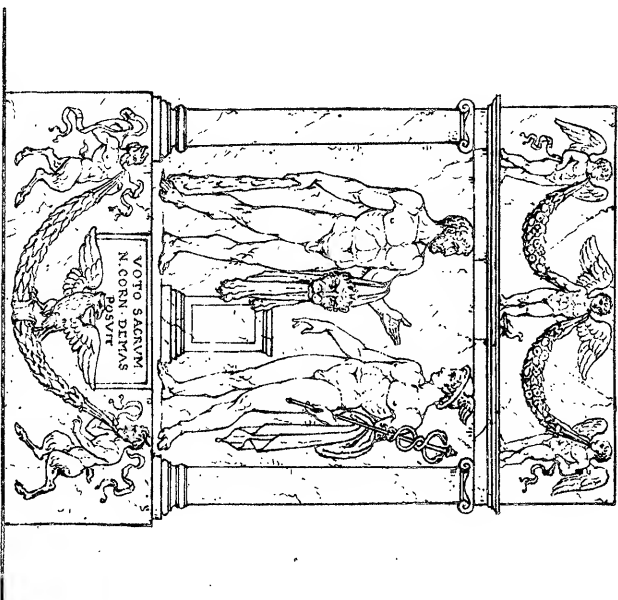
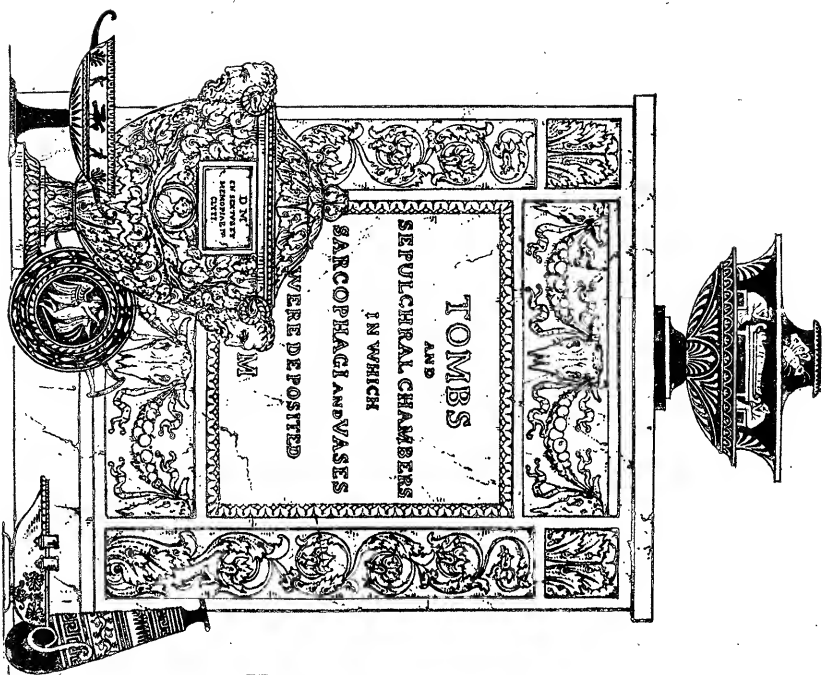
An Altar from the Libreria di San Marco.



A Squat-tudal Cippus from Fivizzano.

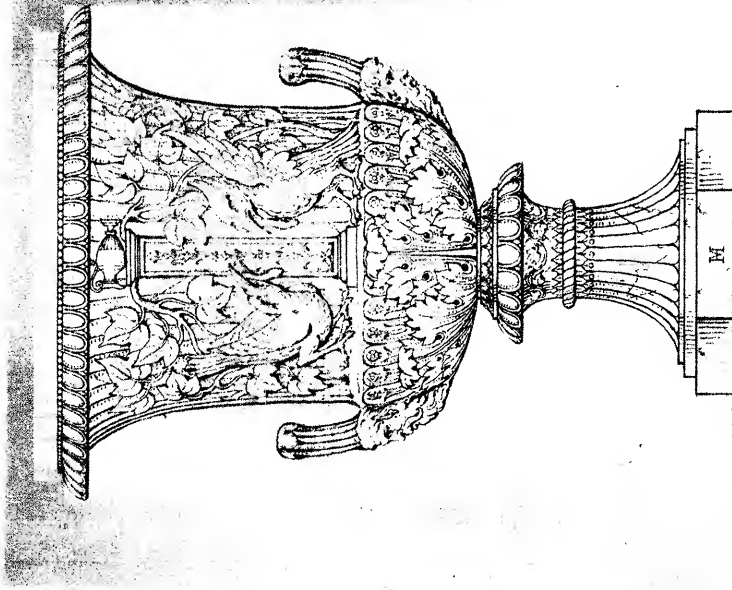


A Squat-tudal Cippus from Tiranti.

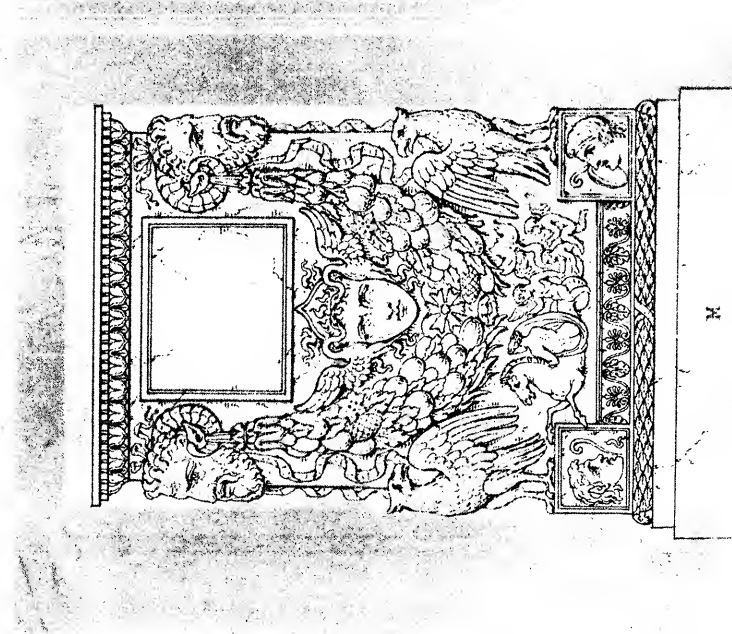


From an Altar at Rome.

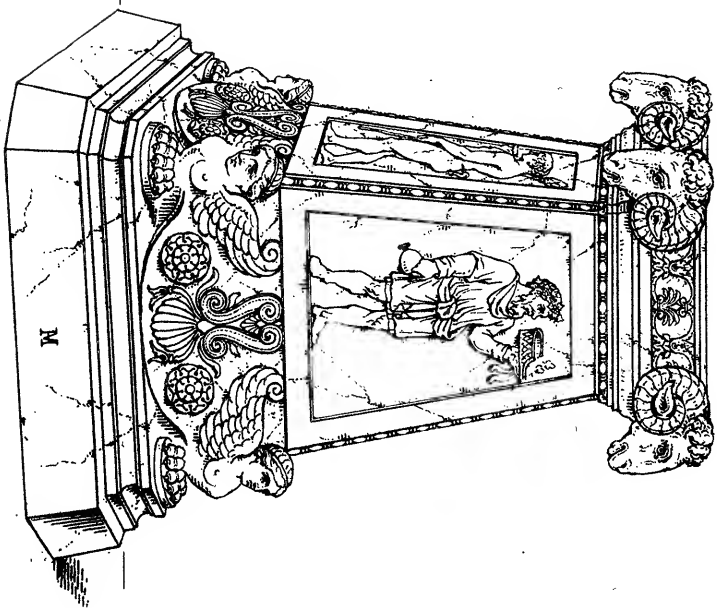
Phototype Paul & Visser - Paris



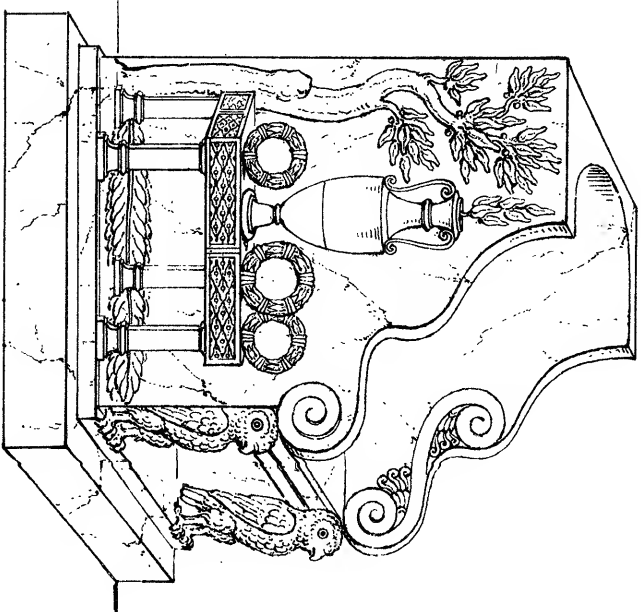
From a vase of a vase in my possession.



A tippus from the Borghese Collection.

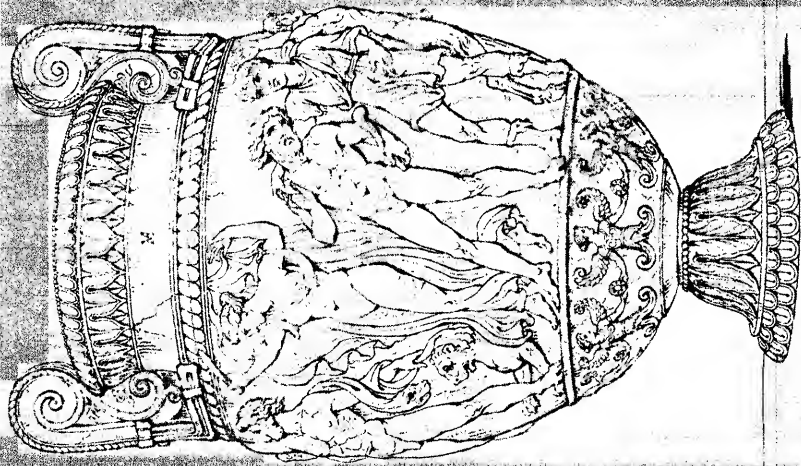


An Altar from Caracchi.



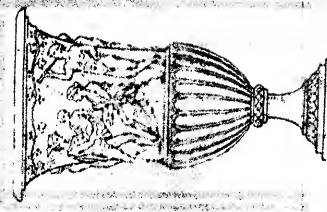
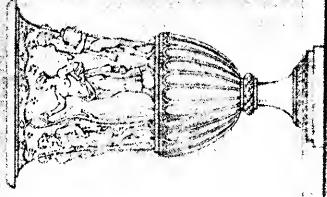
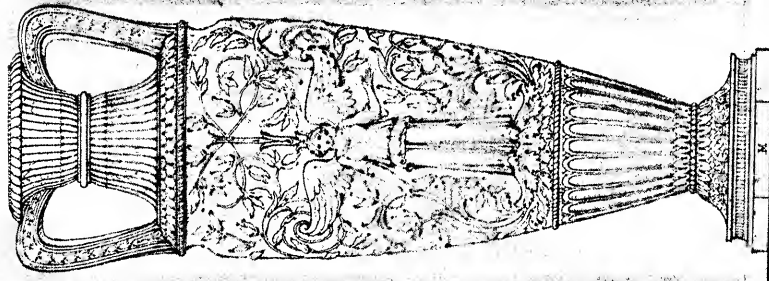
A Marble Chair of the Gymnasium from Stuart's Athens.

Phototype Paul & Vigier - Paris

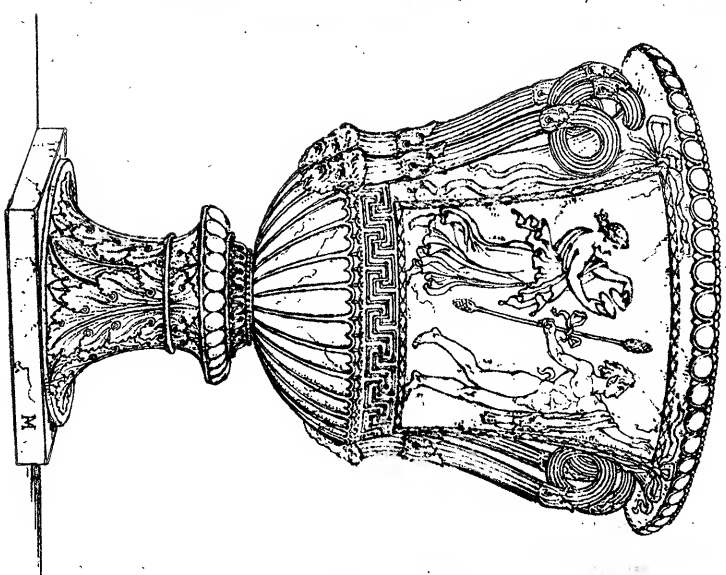


Height 3 feet

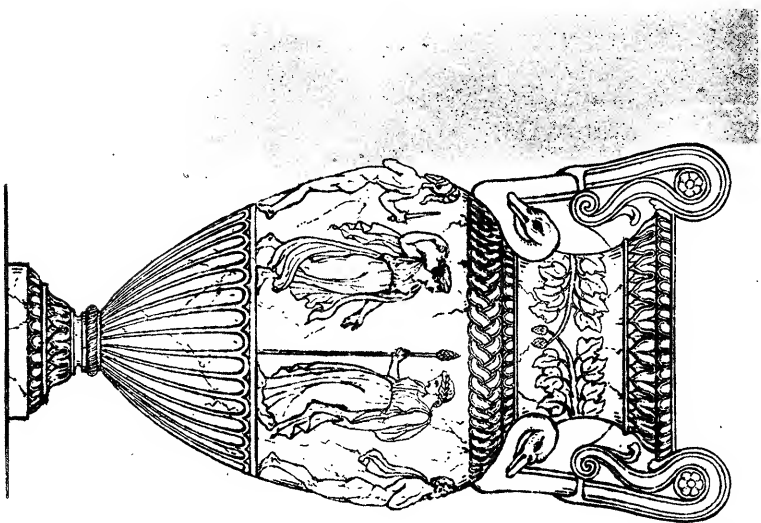
A Marble Vase in the British Museum.



From casts of Vases in my Possession.

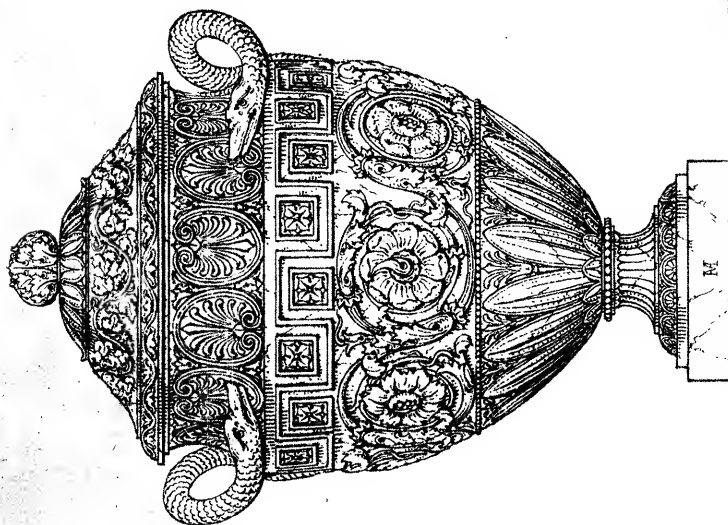


Vase in the possession of the Marquis of Buckingham.

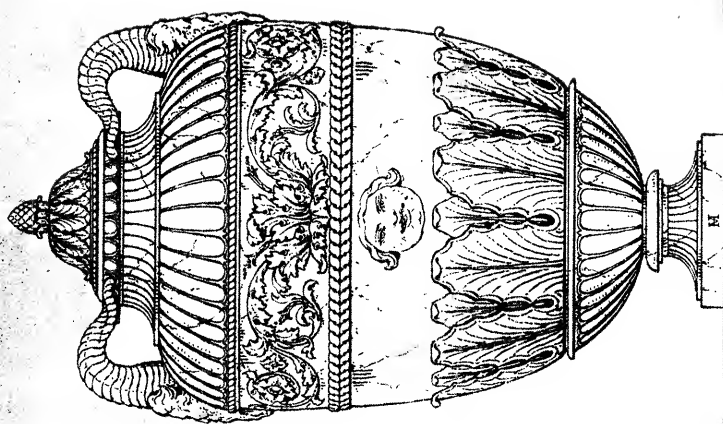


Vase in the Musée Napoléon.

Phototype Paul & Viger - Paris

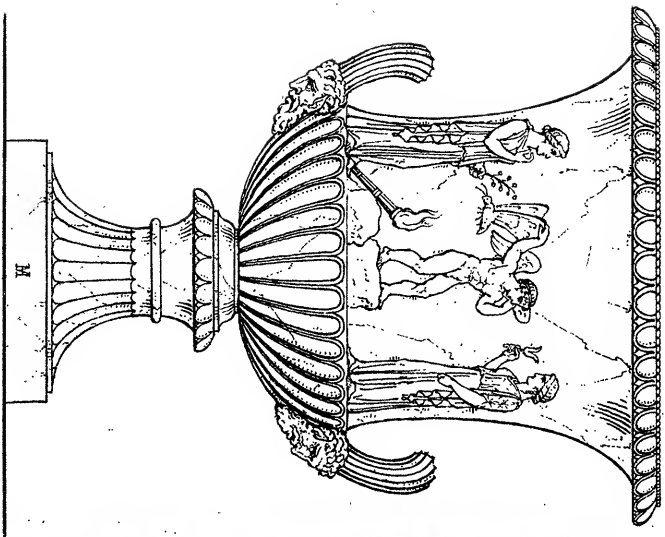


From a Cast of a Vase in my possession.

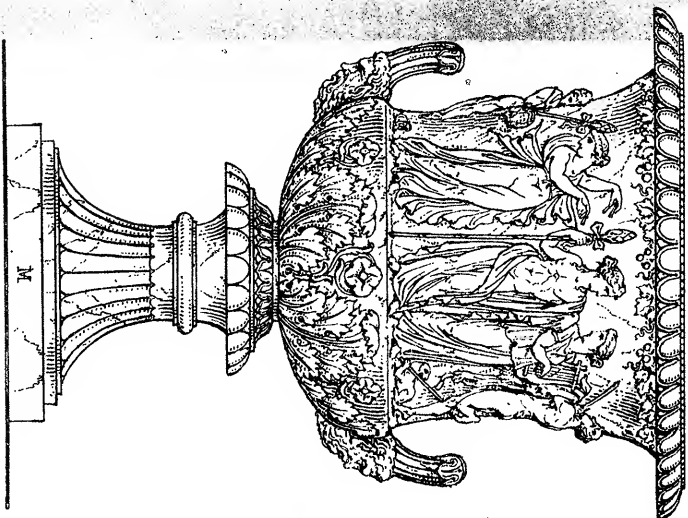


Height 2 feet 5 inches.

From a Vase in the Possession of Tho.^s Hope Esq.

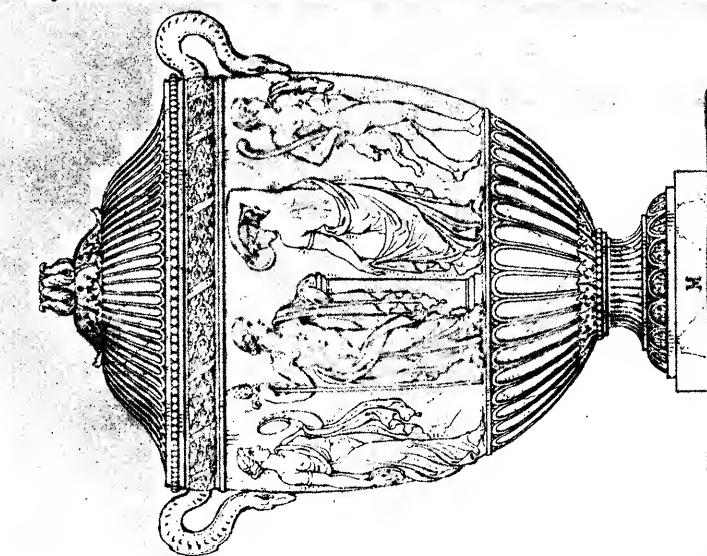


Vase from Raccagnianus' Monument Antich.

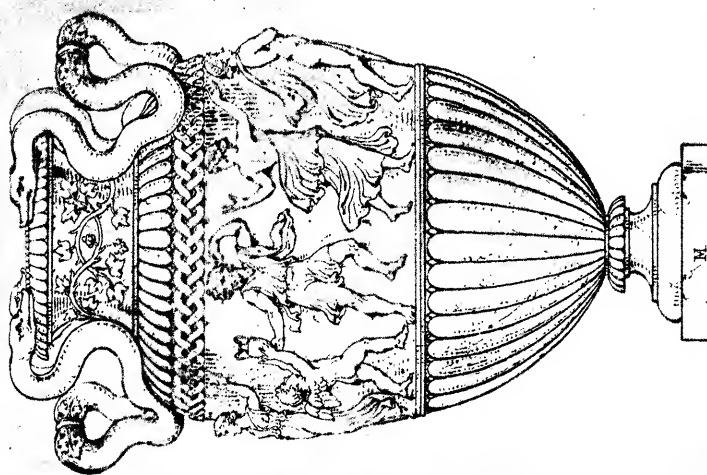


From a Cast of a Vase in my Possession.

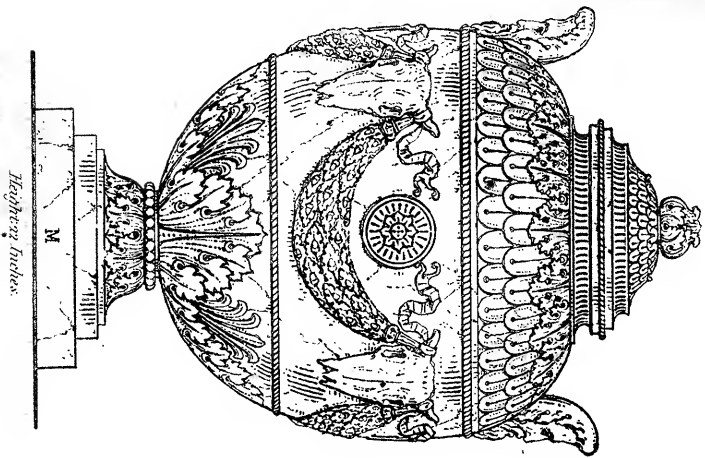
Phototype Paul & Viger - Paris



A Vase from Fivoussi.

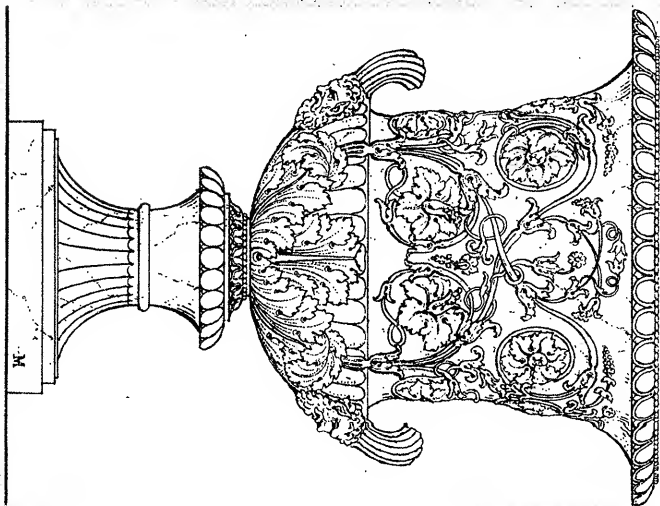


From a Vase in a Private Collection at Rome.



Height inches.

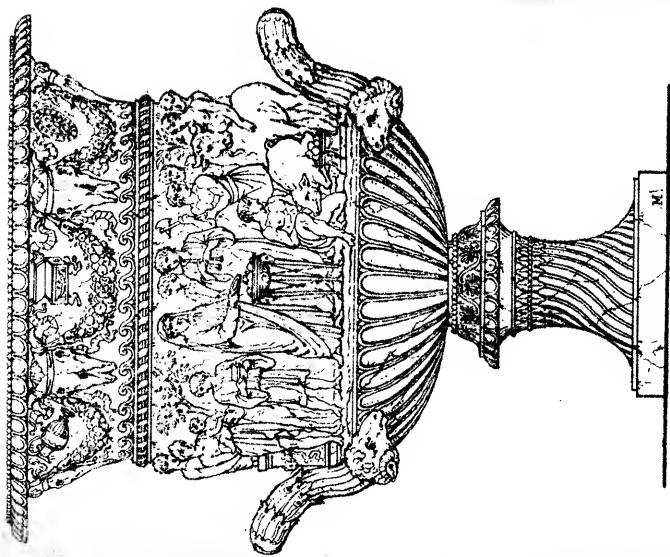
From a vase in the collection of the Slope Esq.



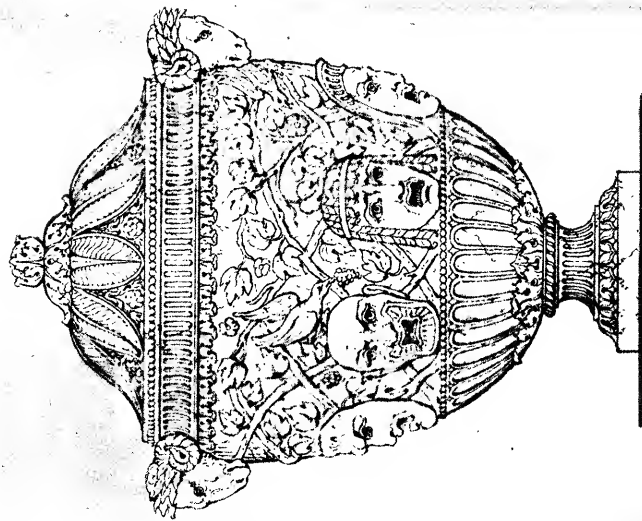
An antique Vase from Pyramus.

1

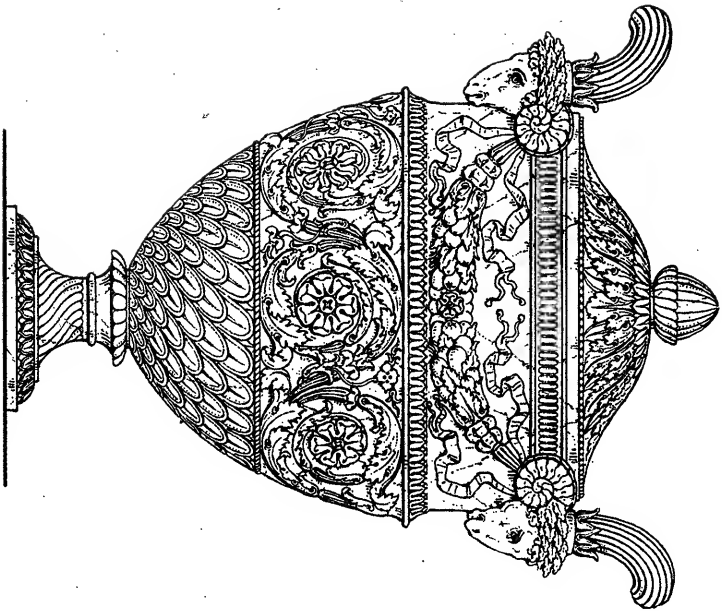
Phototype Paul & Viger - Paris



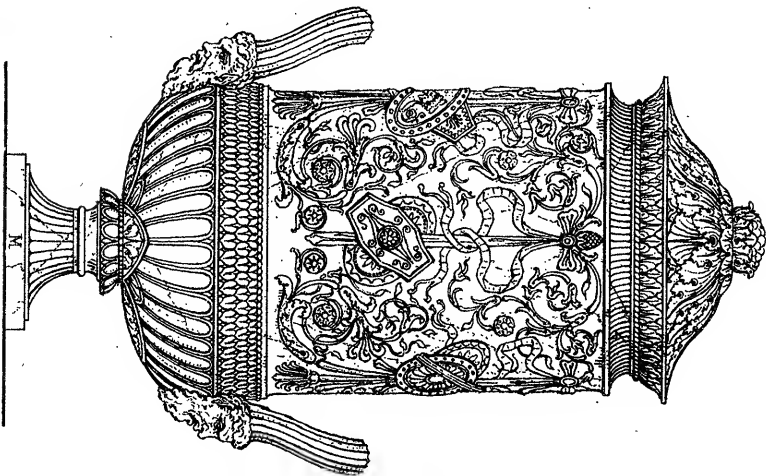
A Grand Vase from Piranesi.



An antique Vase from Piranesi.

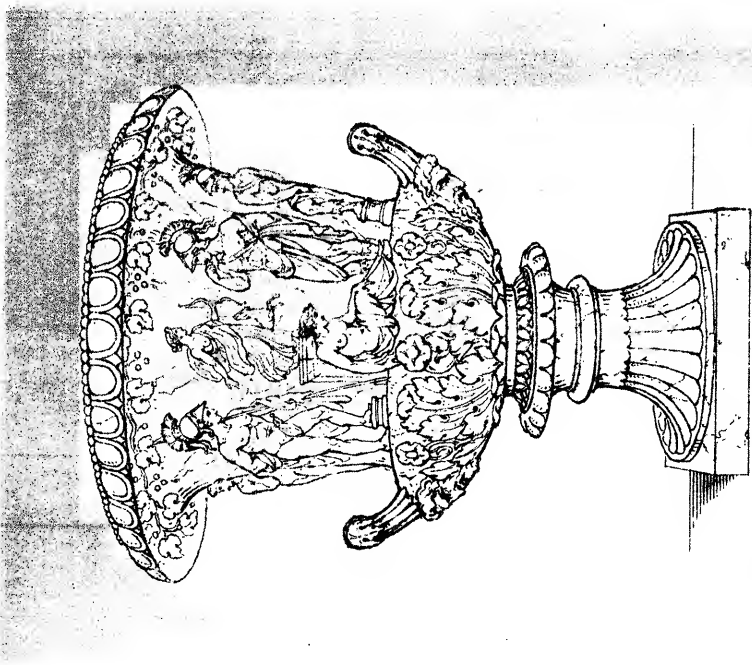


Vase from Piranesi.

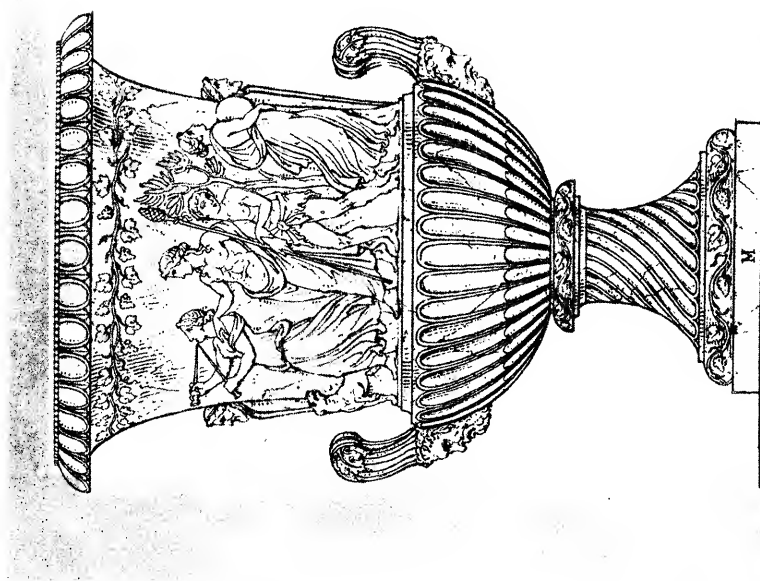


A cinerary urn, from Piranesi.

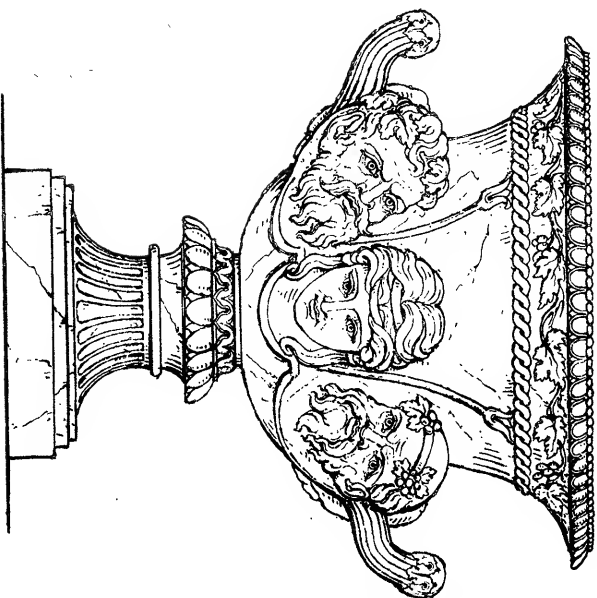
Phototype Paul & Vigier - Paris



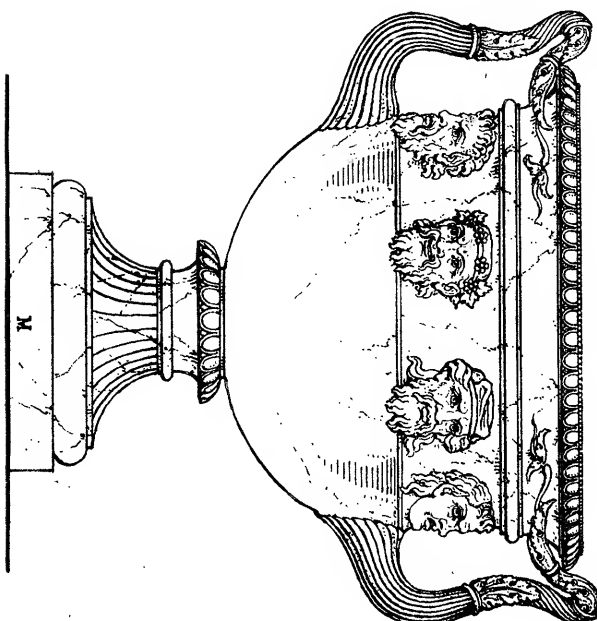
From a vase of a vase, in my possession.



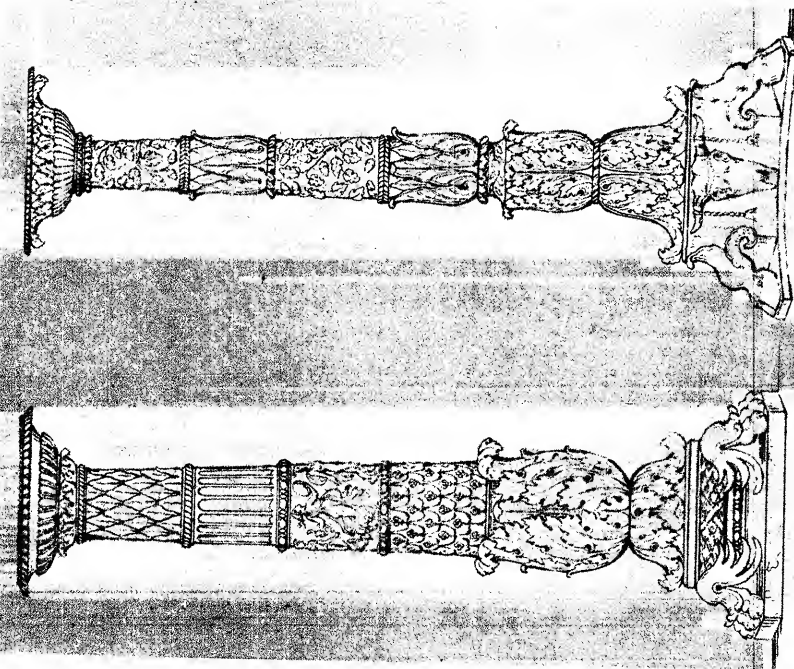
From a vase, in a collection at Naples.



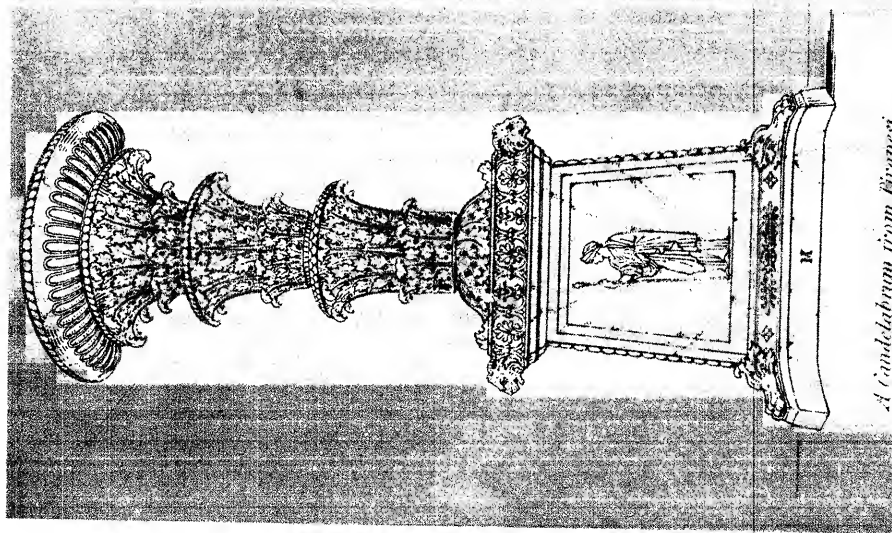
Vase from Cinisepolis collection.



Vase in the possession of His Grace the Duke of Bedford

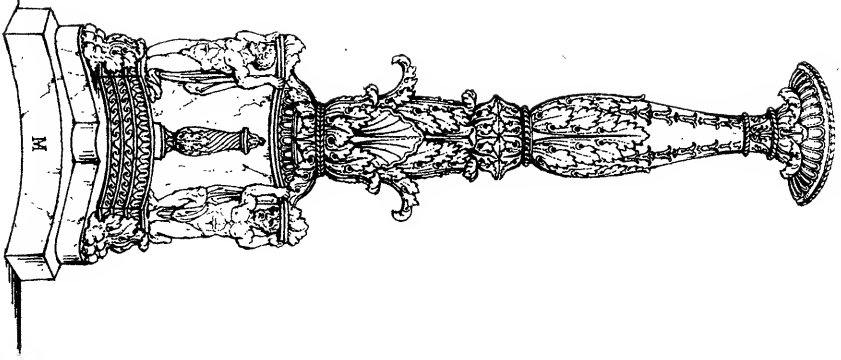


Candelabra in the Musée Napoléon.

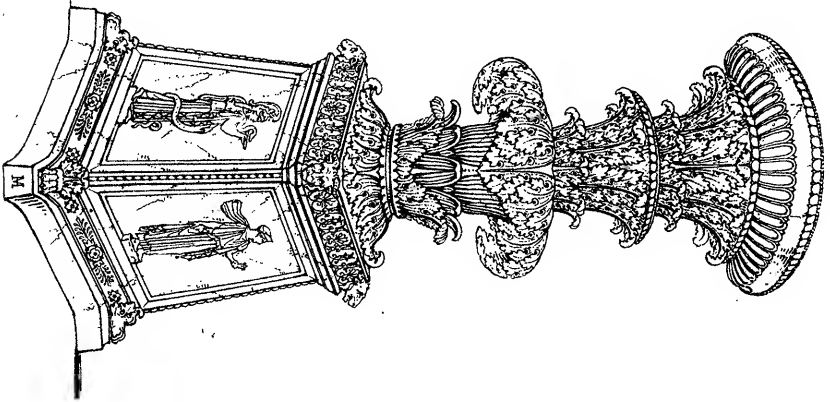


A candelabrum from Piranesi.

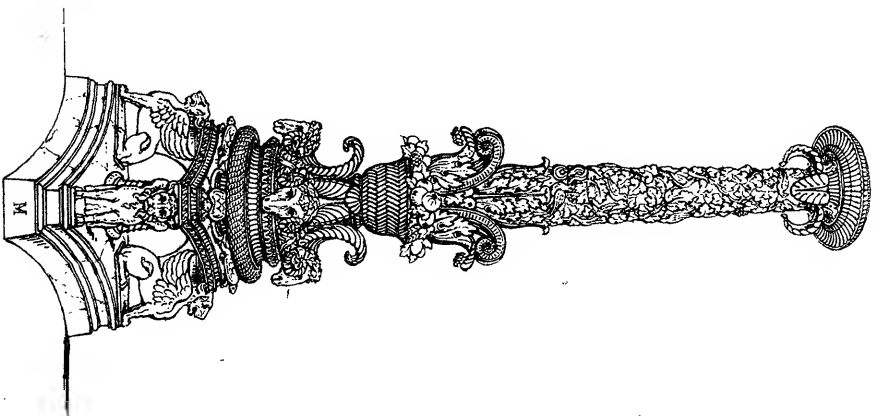
Published by T. Agnew & Sons, London



A candelabrum from the Musée Napoléon.

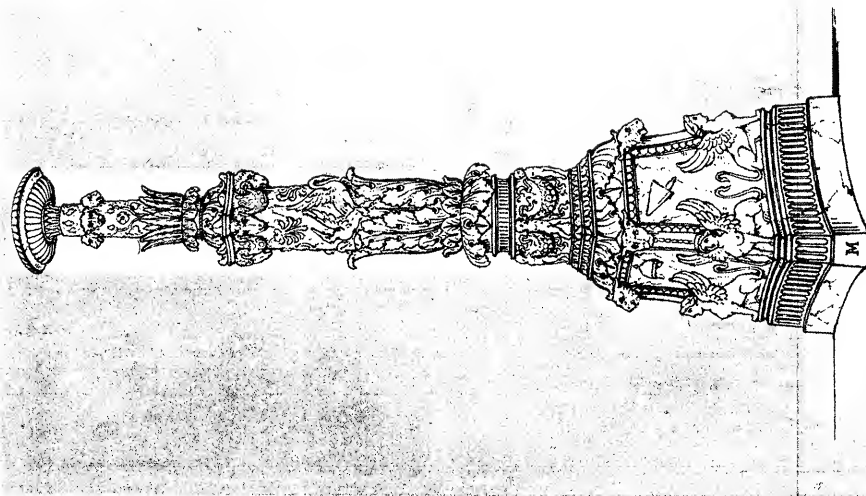


A candelabrum from Pyrami.

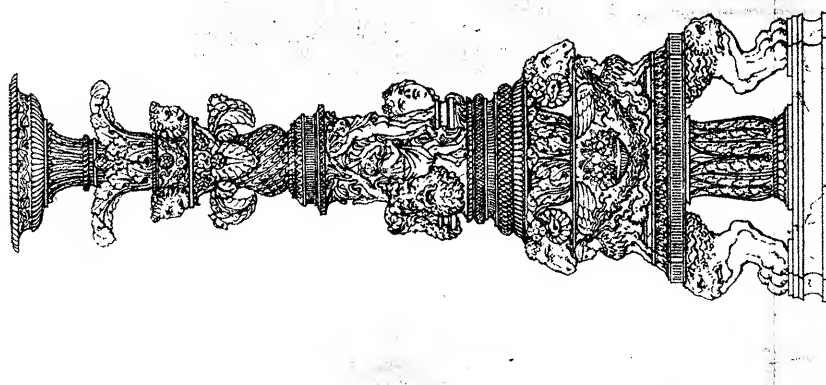


A candelabrum from Pyrami.

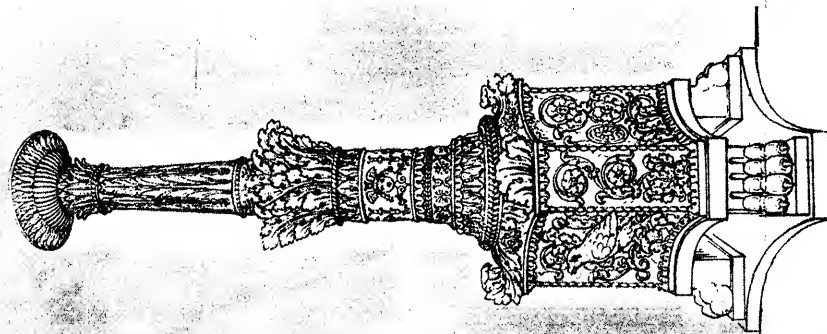
Phototypie Paul & Viger - Paris



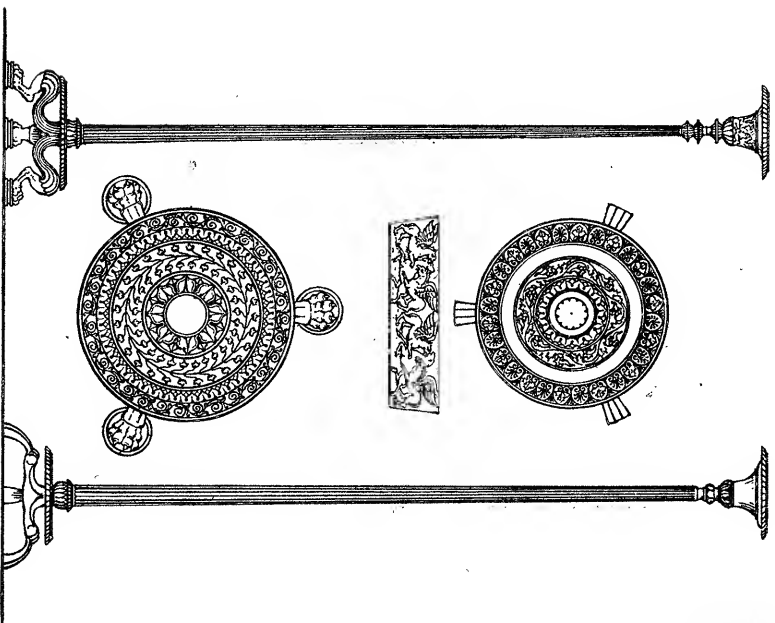
*A Candelabrum in the possession of Thomas Hope Esq.
Published by T. Agnew & Sons - London*



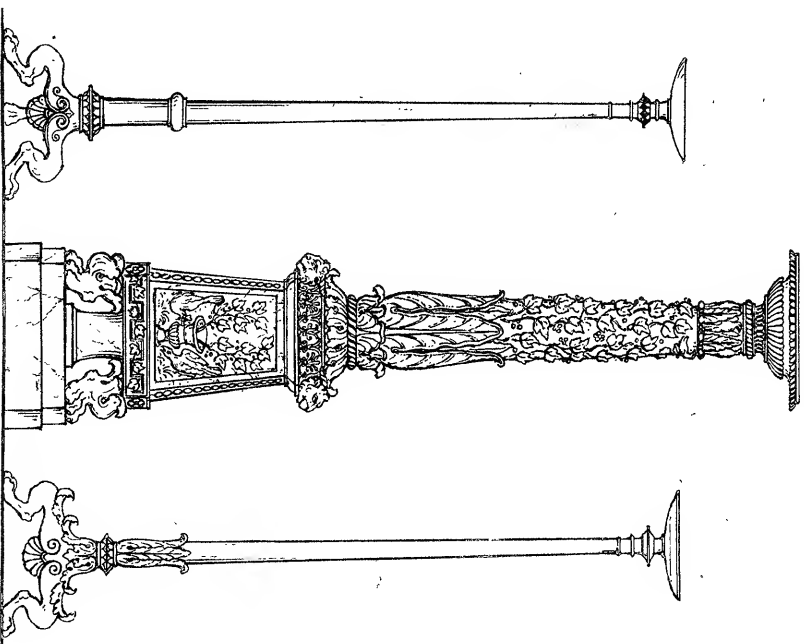
A grand antique Candelabrum from Piræna



An antique Candelabrum at Rome

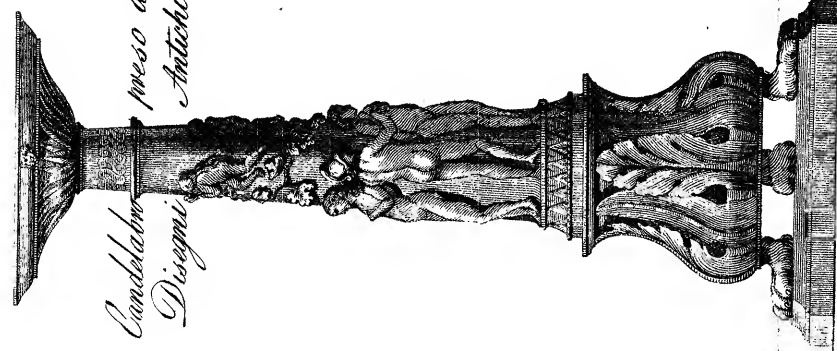


Bronze candelabra, found in Herclanem.

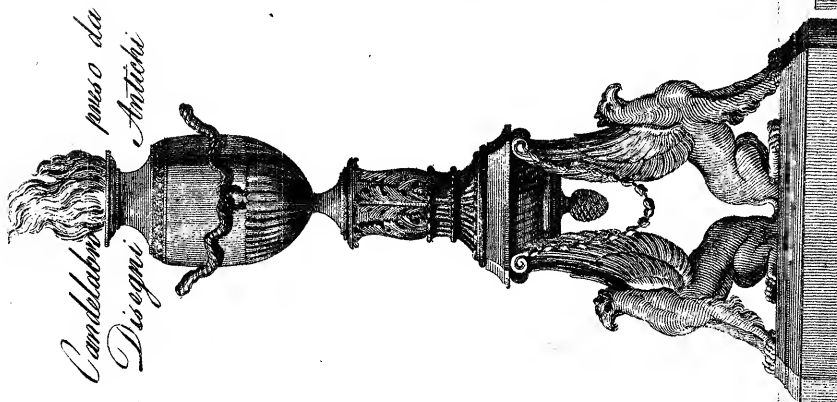


Candelabra from Ganucippi.

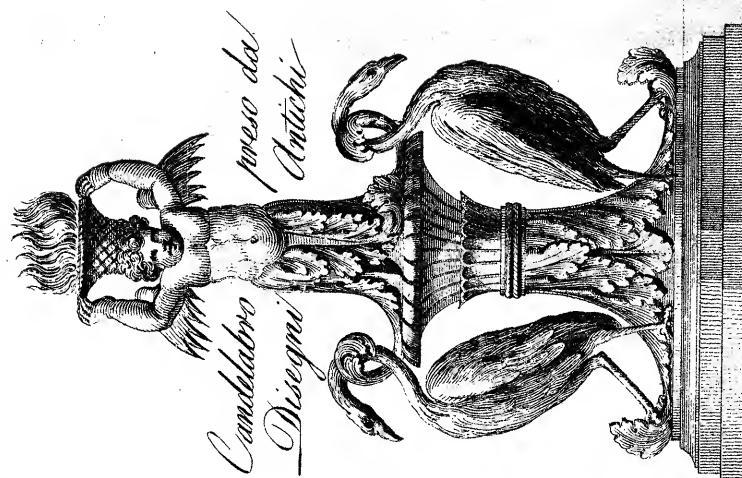
Phototypie Paul & Vigier - Paris



*Candelabro
Disegni
preso da
Antichi*

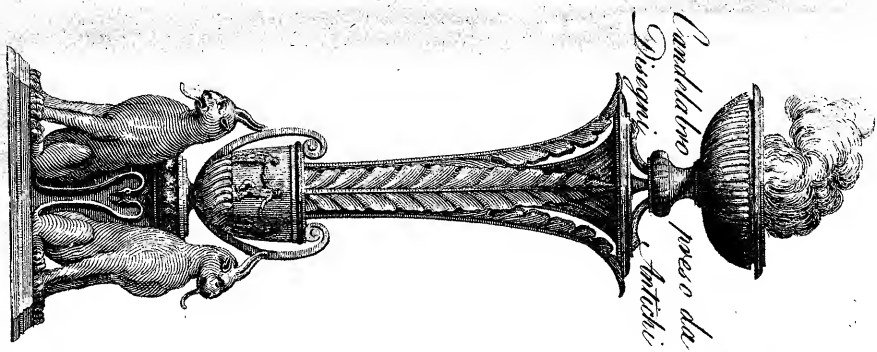
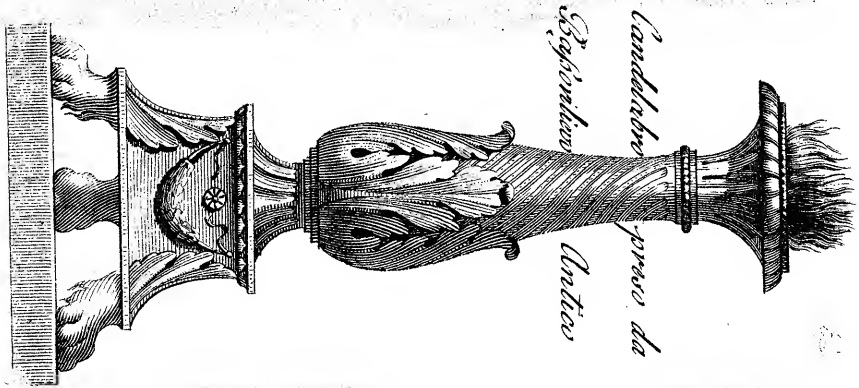


*Candelabro
Disegni
preso da
Antichi*

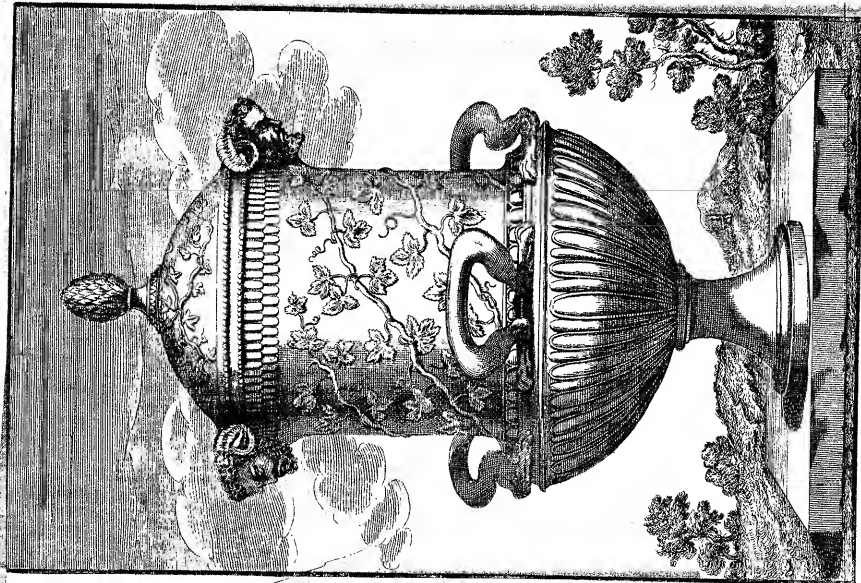


*Candelabro
Disegni
preso da
Antichi*

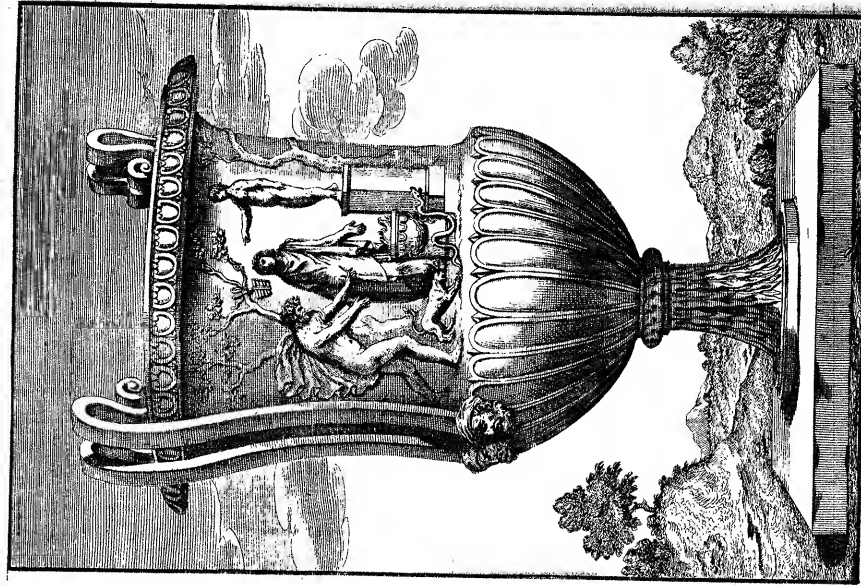
VASES and CANDELABRA (ancient)



VASES and CANDELABRA (ancient)



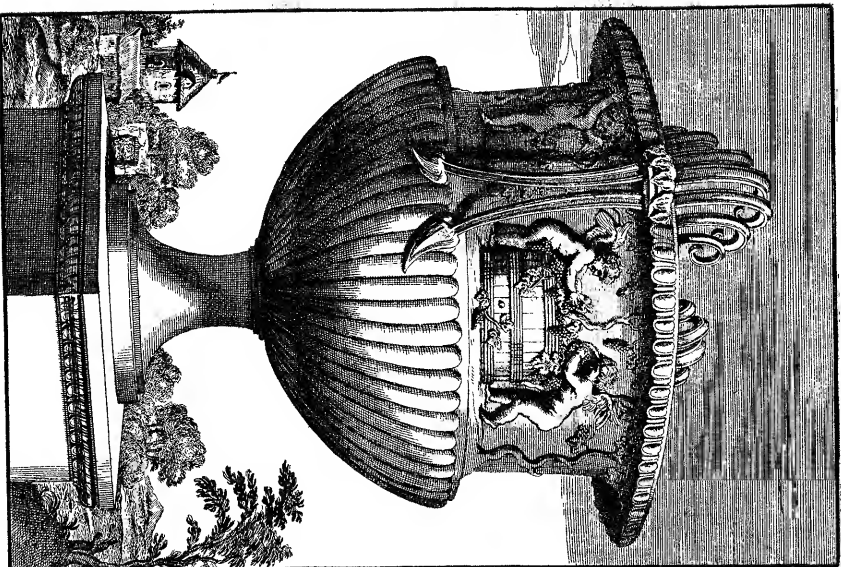
*Vaso antico che una uolta si Conseruaua in un
priuato Giardino presso S. Pietro in Vincola*



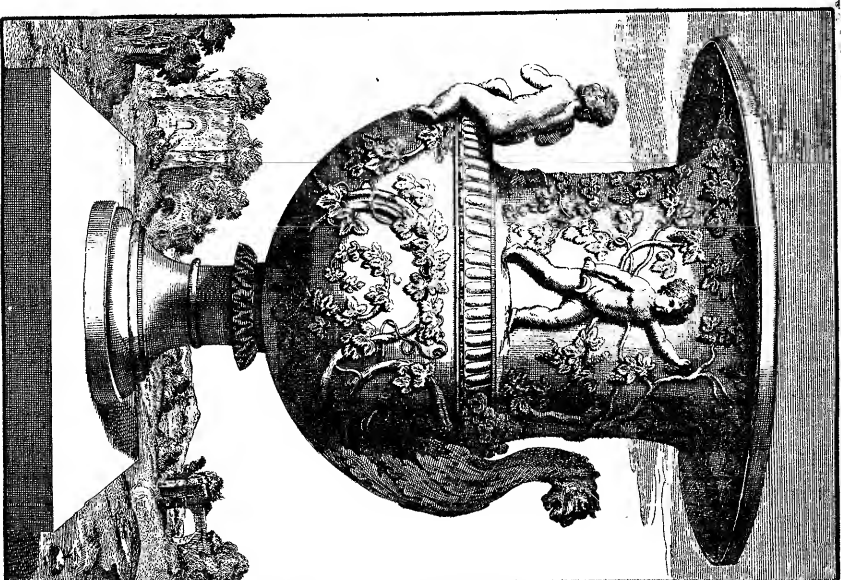
*Vaso antico cauiato da un Vecchio Disegno sotto cui si
Enuncia che gia fusse in un Giardino di Trasteuere*

VASES and CANDELABRA (ancient)

Published by Tiranti & C^t - London



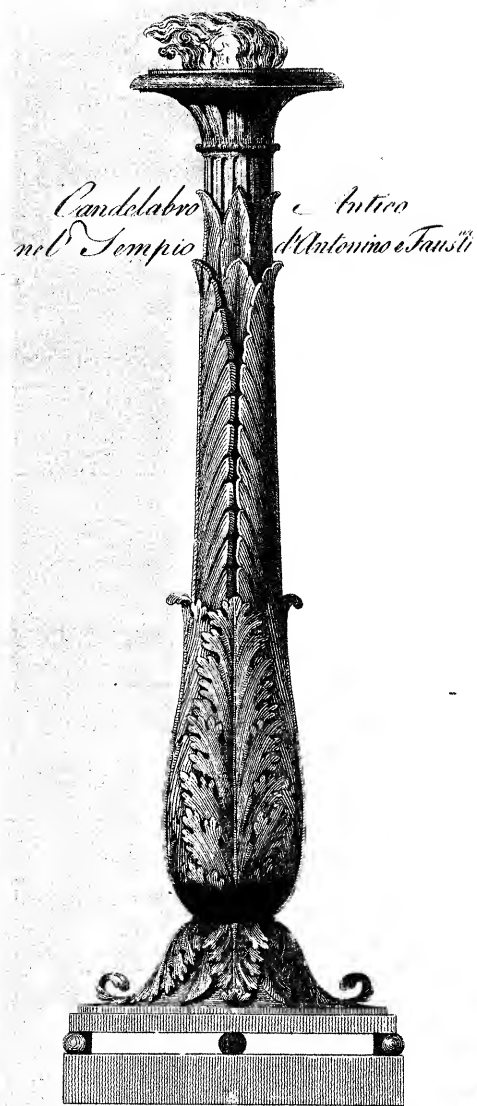
*Vaso antico di Marino nella Villa
Estense inTivoli*



*Vaso antico tratto da un Disegno in cui si Innuncia
che si Conservaua in una Vigna uicino S. Lorenzo
fuori delle Mura di Roma*

VASES and CANDELABRA (ancient)

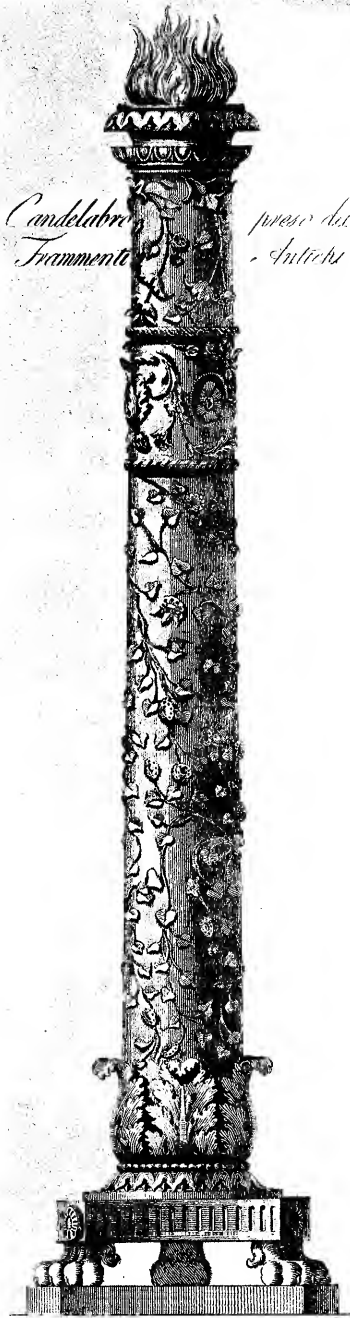
Phototypie Paul & Vogler - Paris



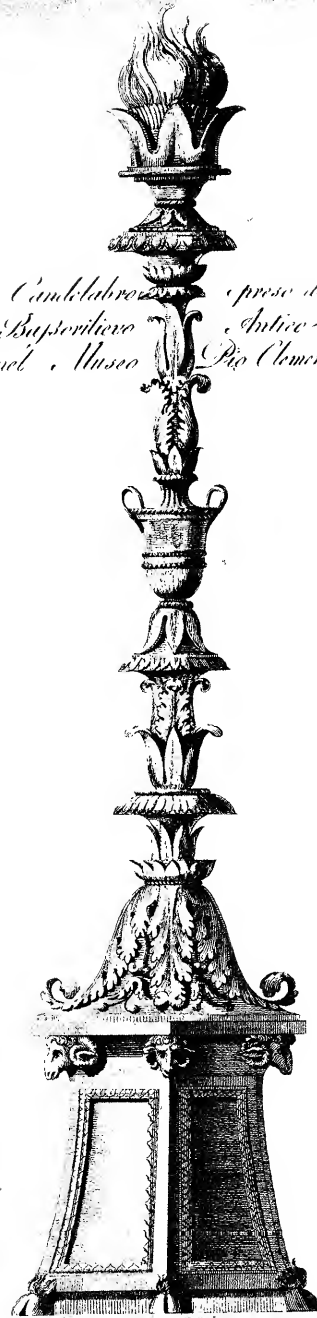
Published by Tiranti & C^o - London

VASES and CANDELABRA (ancient)

*Candelabro
Frammento* preso da
Antich.

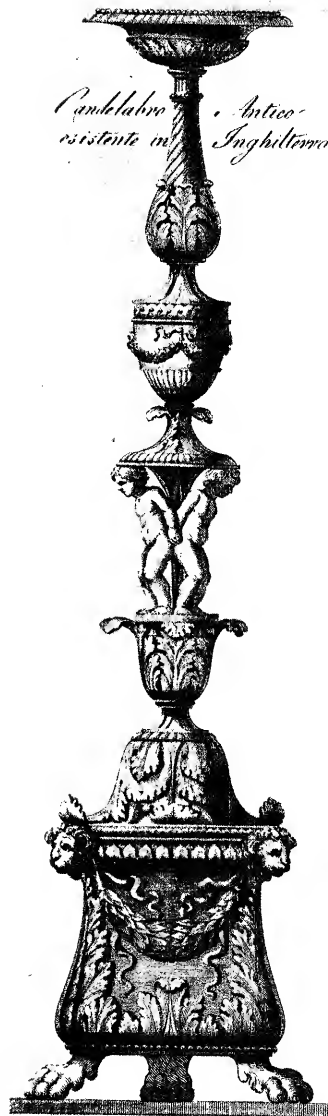


Candelabro preso da
Baptistino
nel Museo Pio Clementino



Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



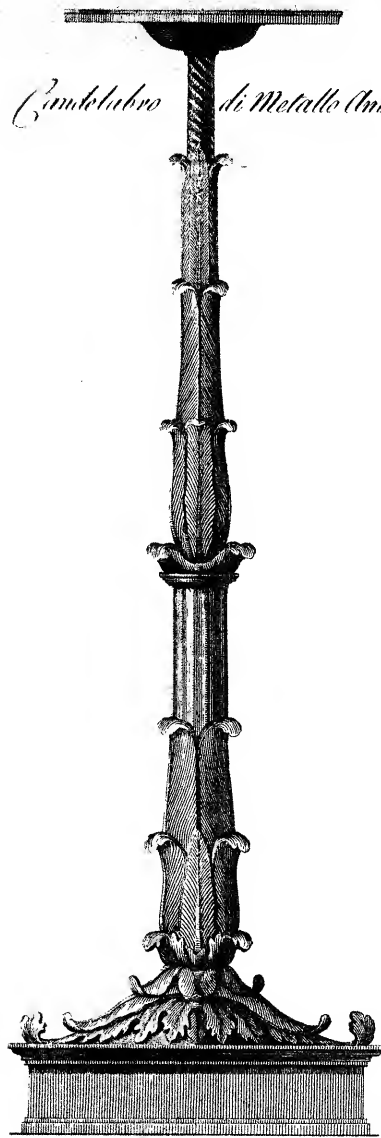
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VASES and CANDELABRA (ancient)



Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



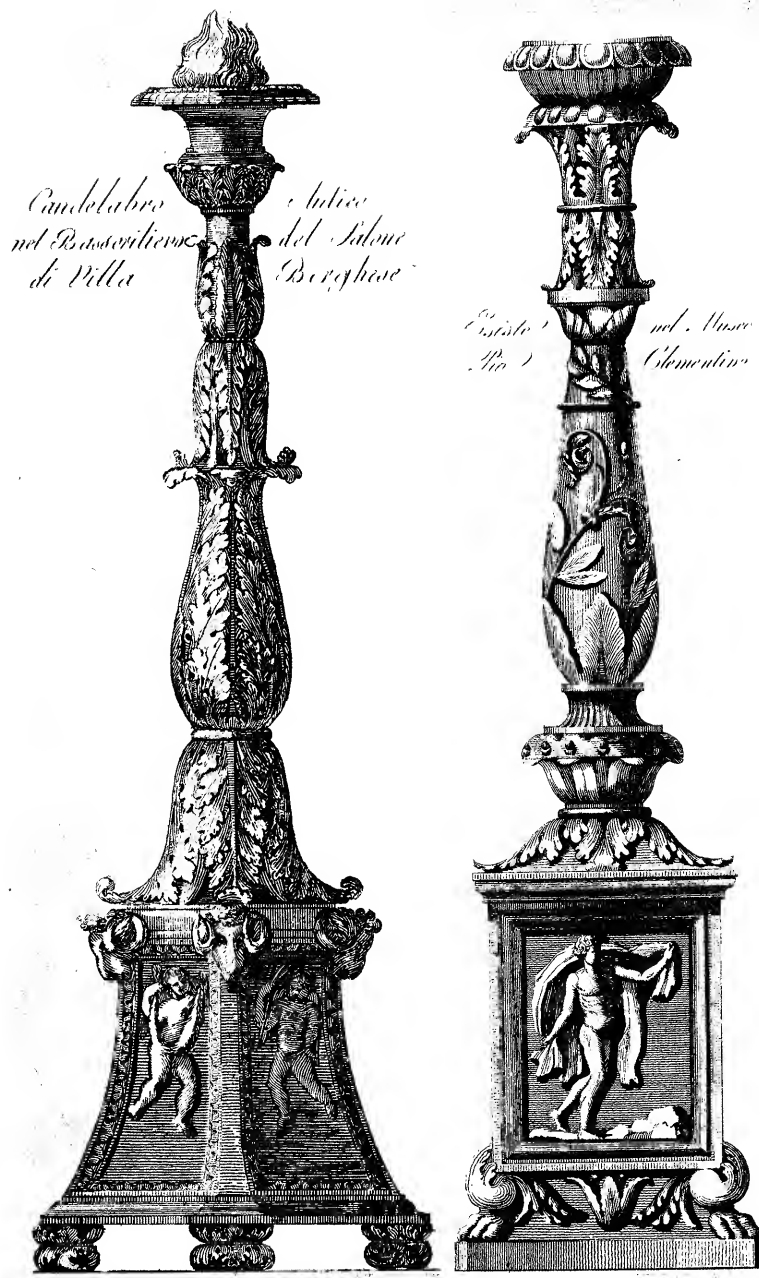
Candelabro di Metallo Antico.



Candelabro Antico

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VASES and CANDELABRA (ancient)

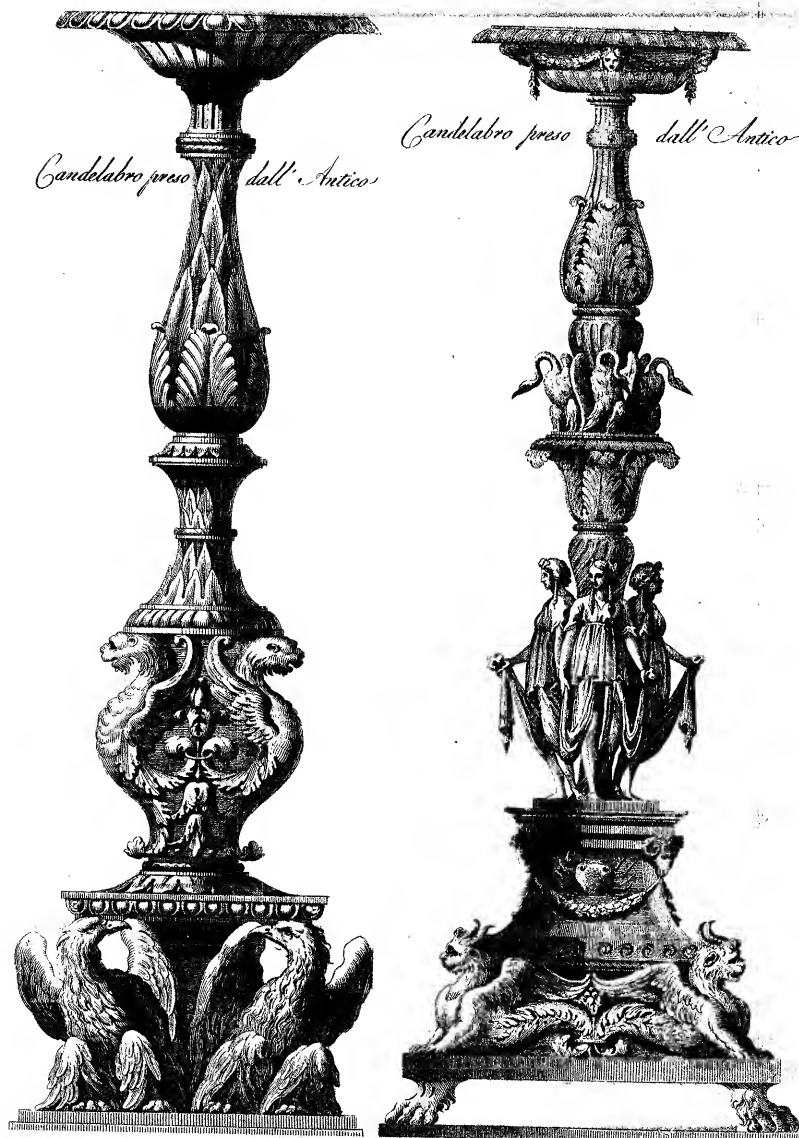


*Candelabro
nel Museo
di Villa
Julia
del Salone
Borghese*

*Vaso
nel Museo
Clementino*

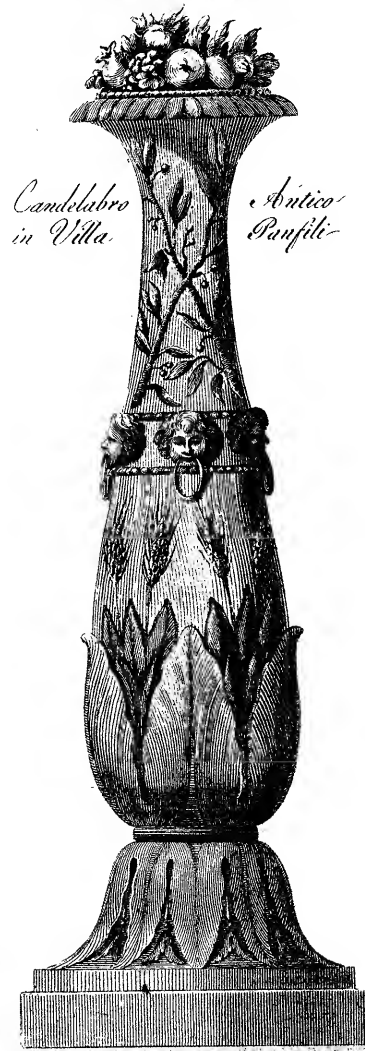
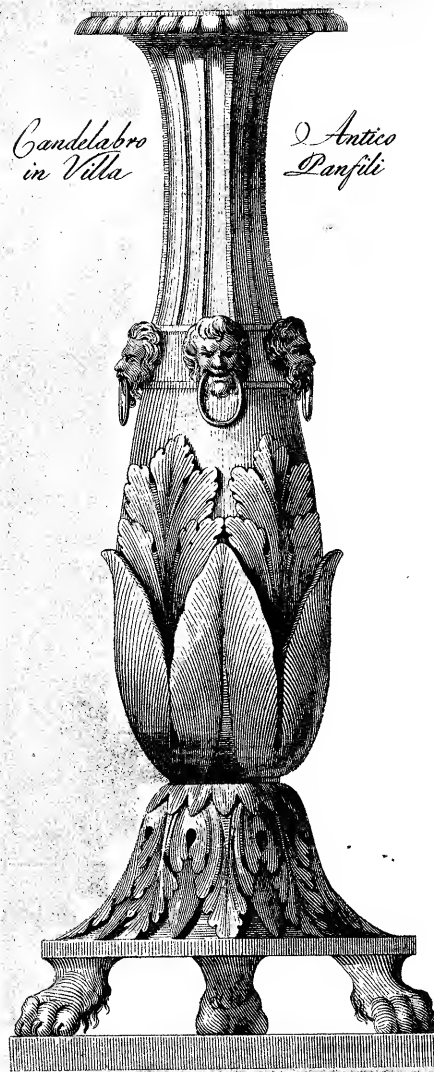
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



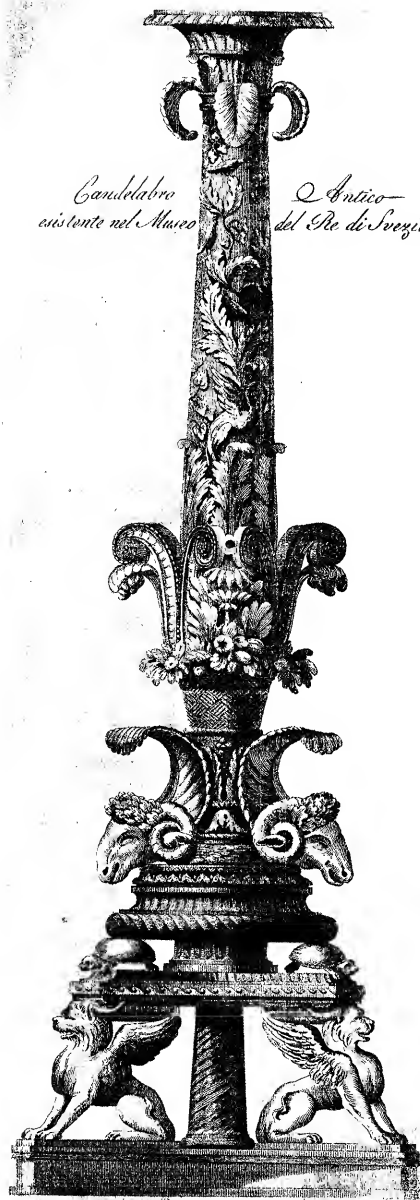
Published by Tiranti & C^o - London

VASES and CANDELABRA (ancient)



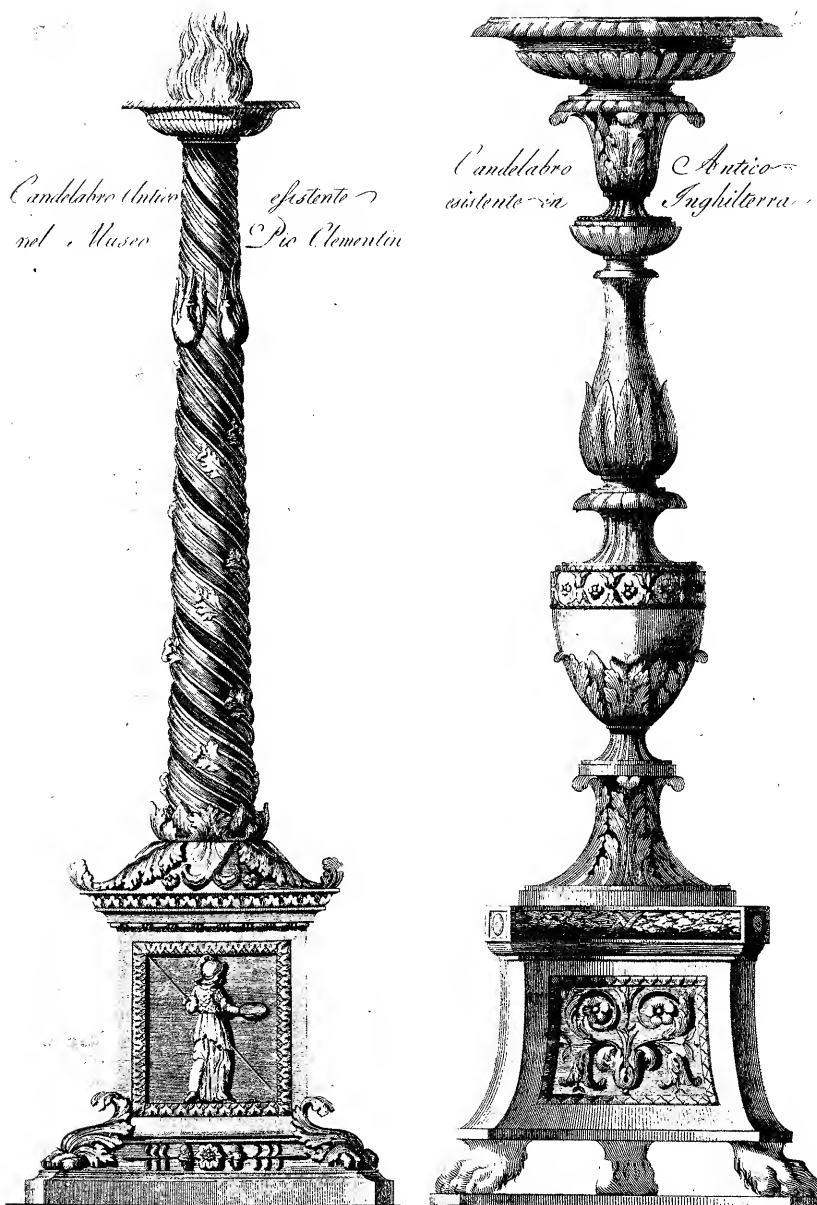
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



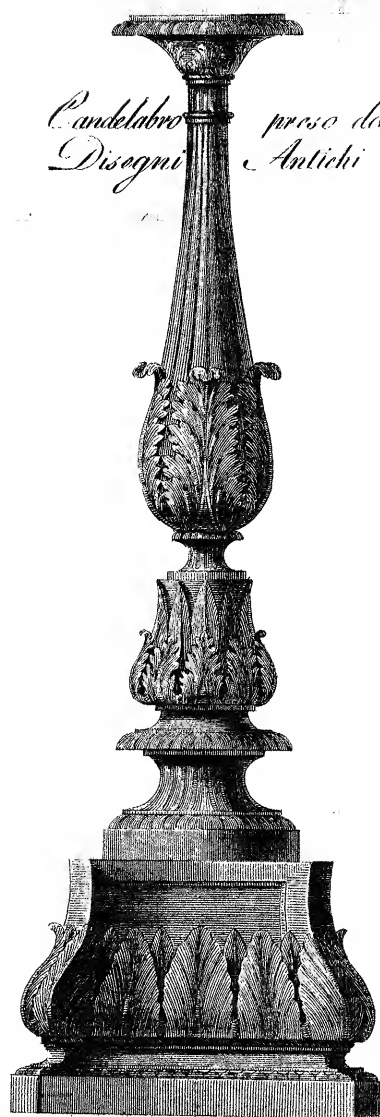
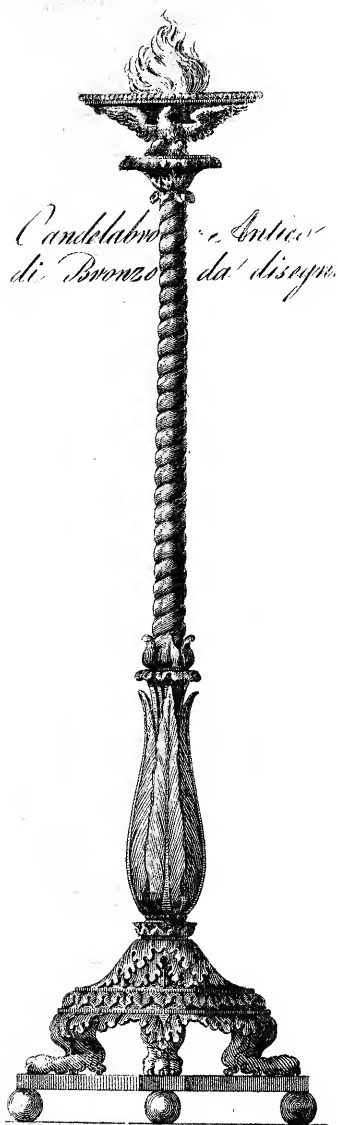
Published by Tiranti & C^o - London

VASES and CANDELABRA (ancient)



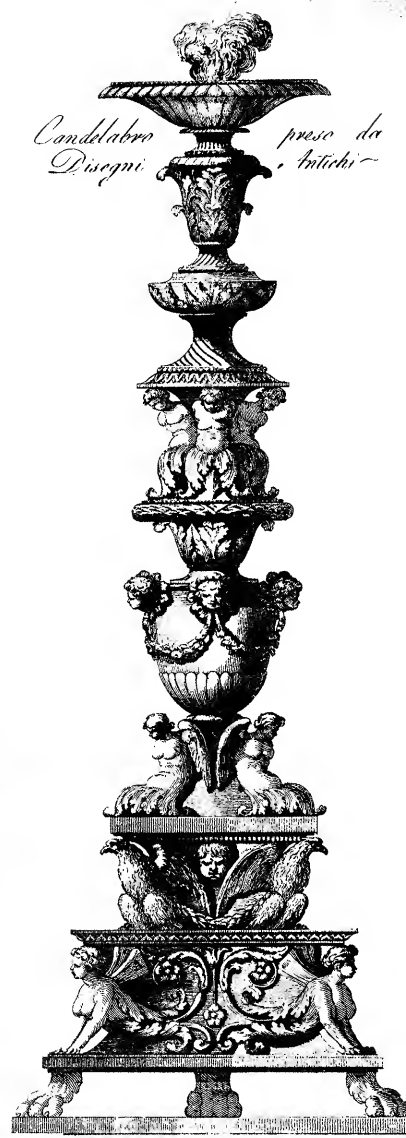
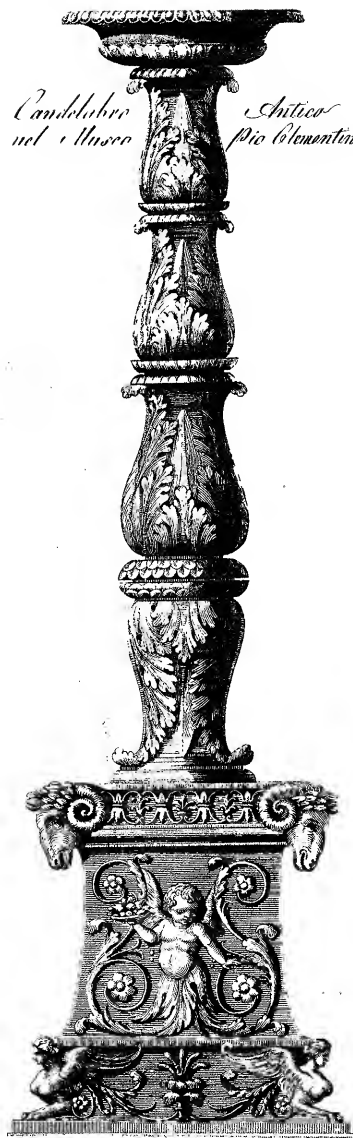
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



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VASES and CANDELABRA (ancient)

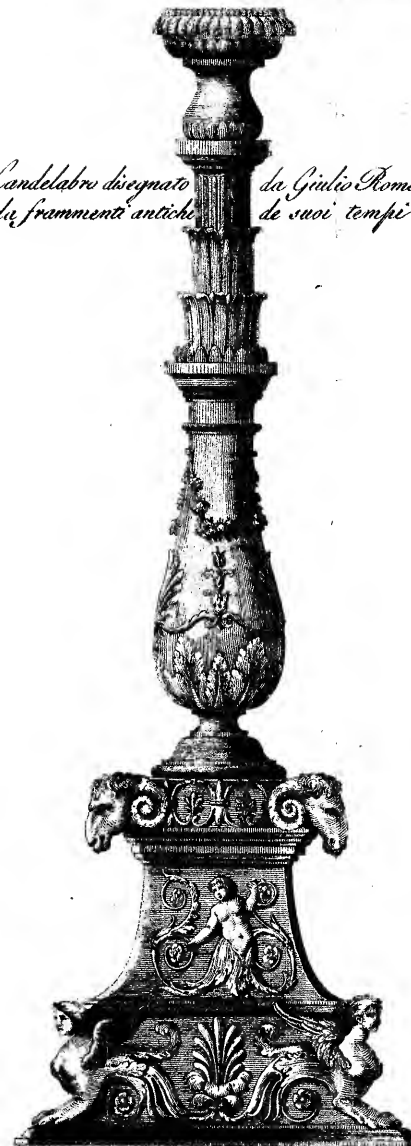


Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



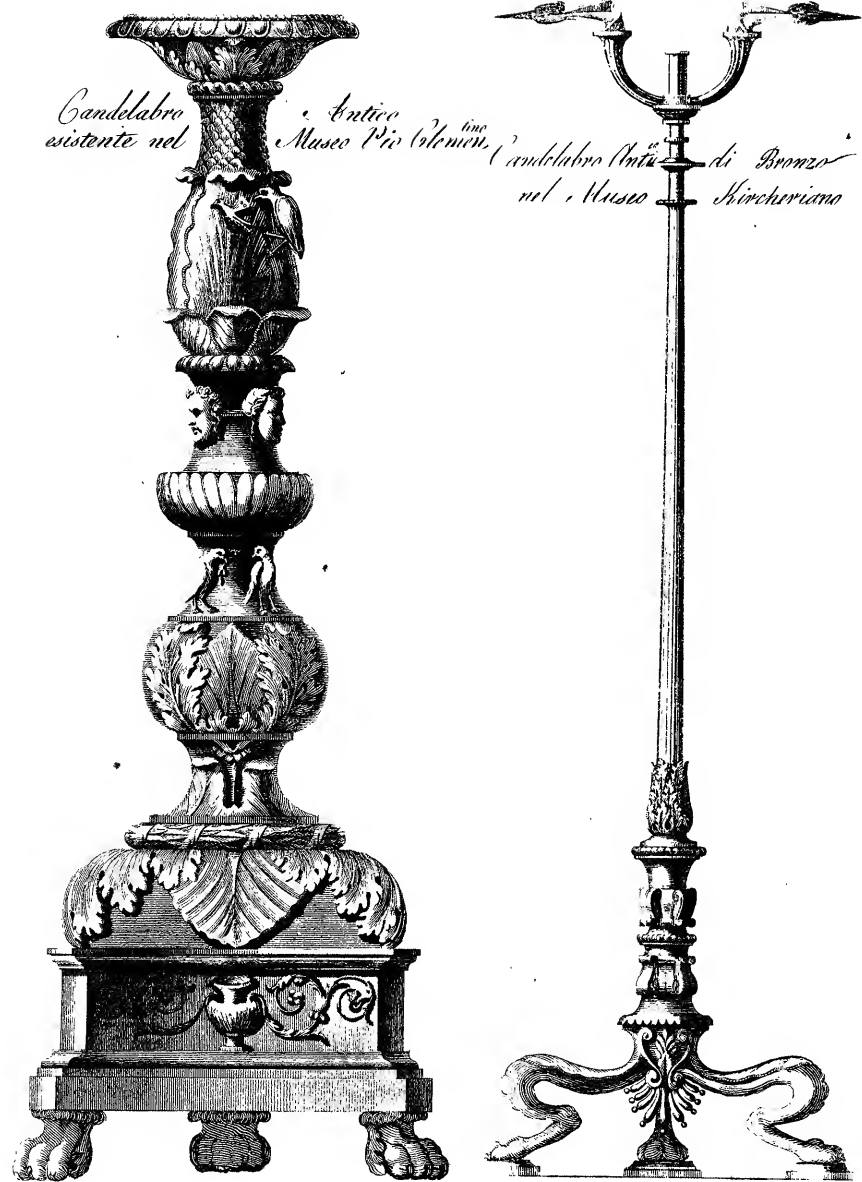
*Candelabro preso da
Disegni Antichi*



*Candelabro disegnato da Giulio Romano
da frammenti antichi de suoi tempi*

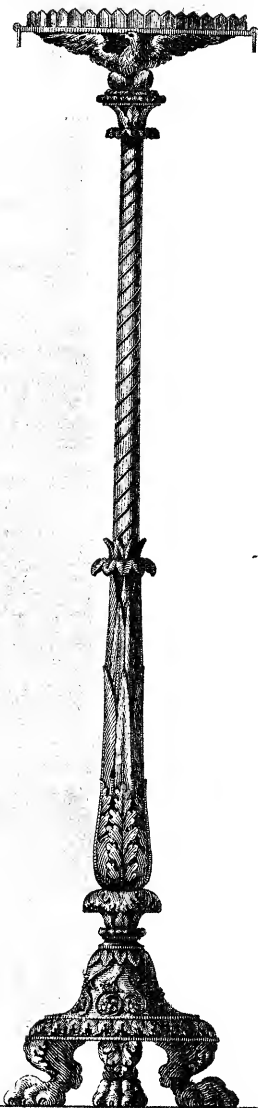
Published by Tiranti & C^o - London

VASES and CANDELABRA (ancient)

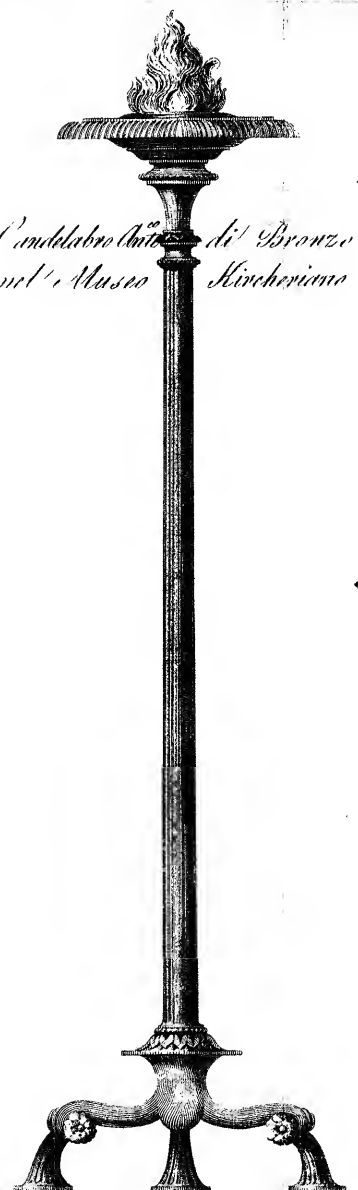


Phototype Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



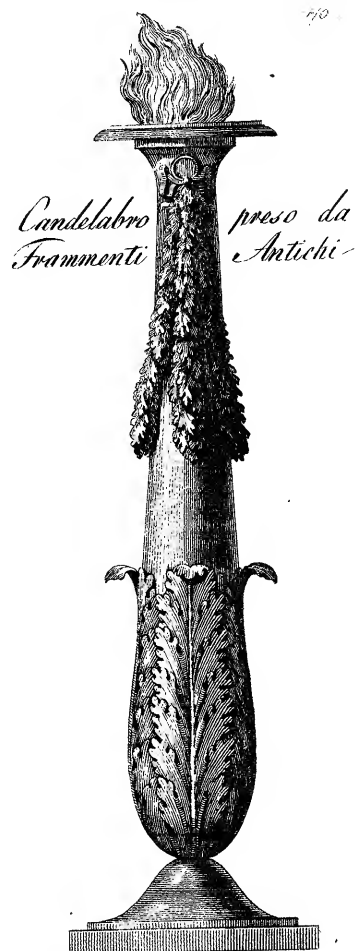
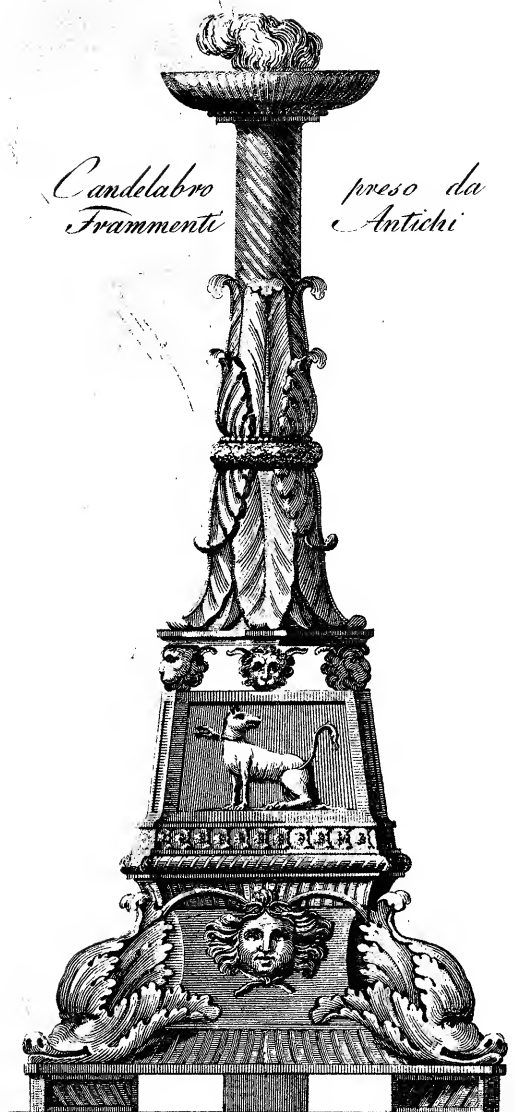
*Candelabro antico di Bronzo
nel Mus. Museo di Napoli*



*Candelabro antico di Bronzo
nel Museo Kircheriano*

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VASES and CANDELABRA (ancient)



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VASES and CANDELABRA (ancient)



Candelabro antico

composto da Frammen

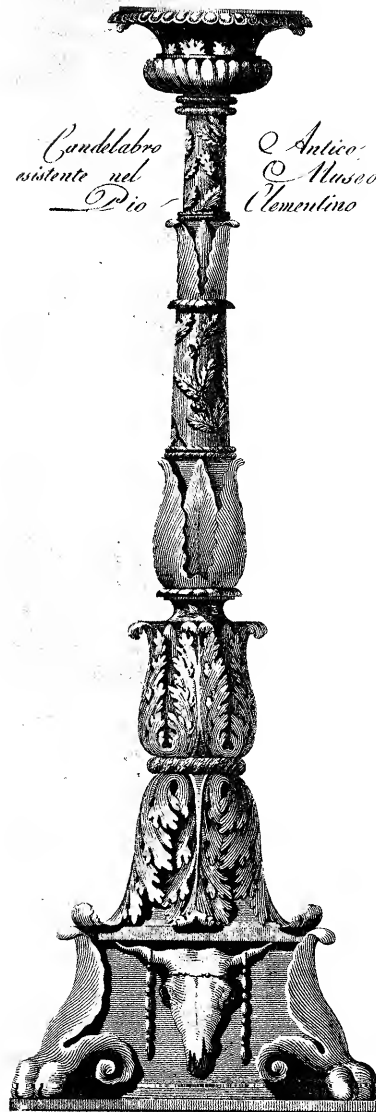


*Candelabro
Disegni*

*presso di
Antichii*

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VASES and CANDELABRA (ancient)

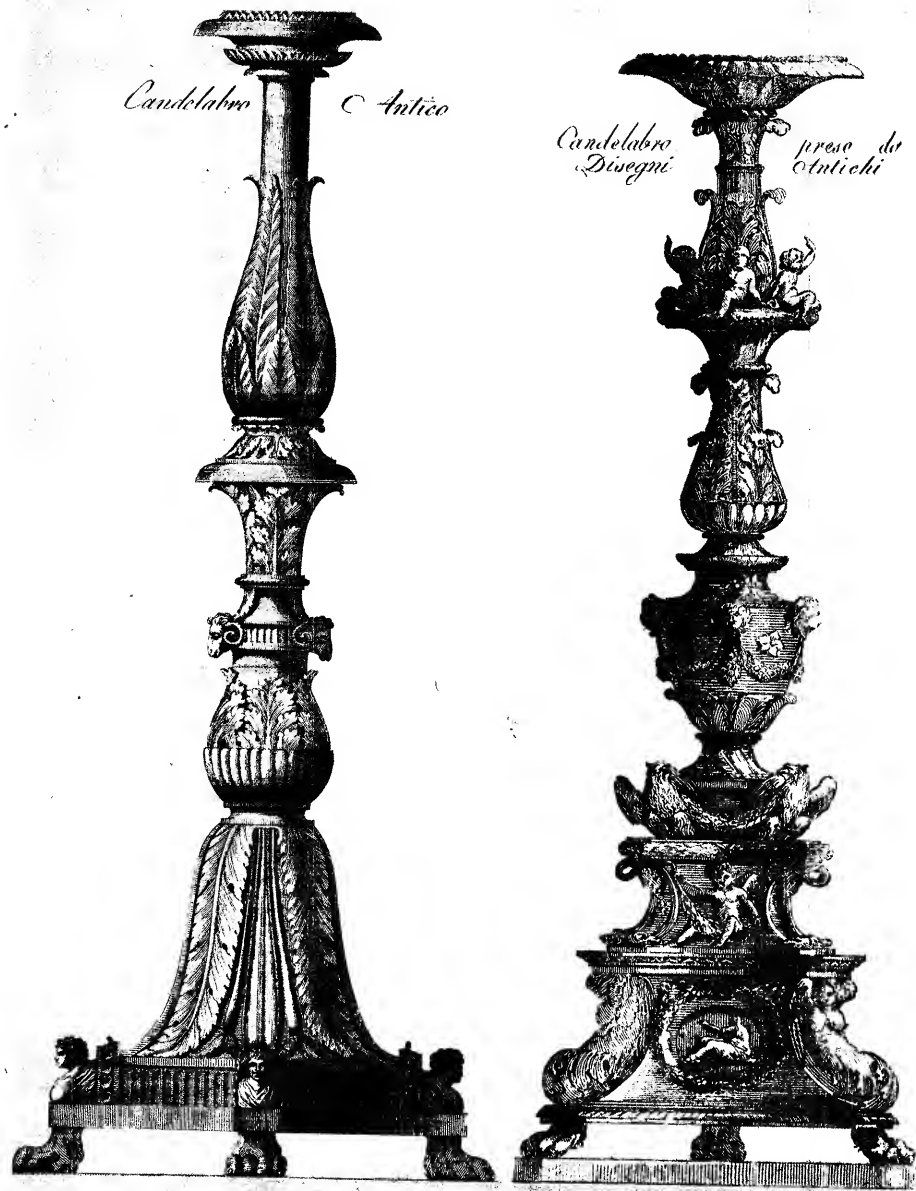


*Antico
Museo
Vaticano*



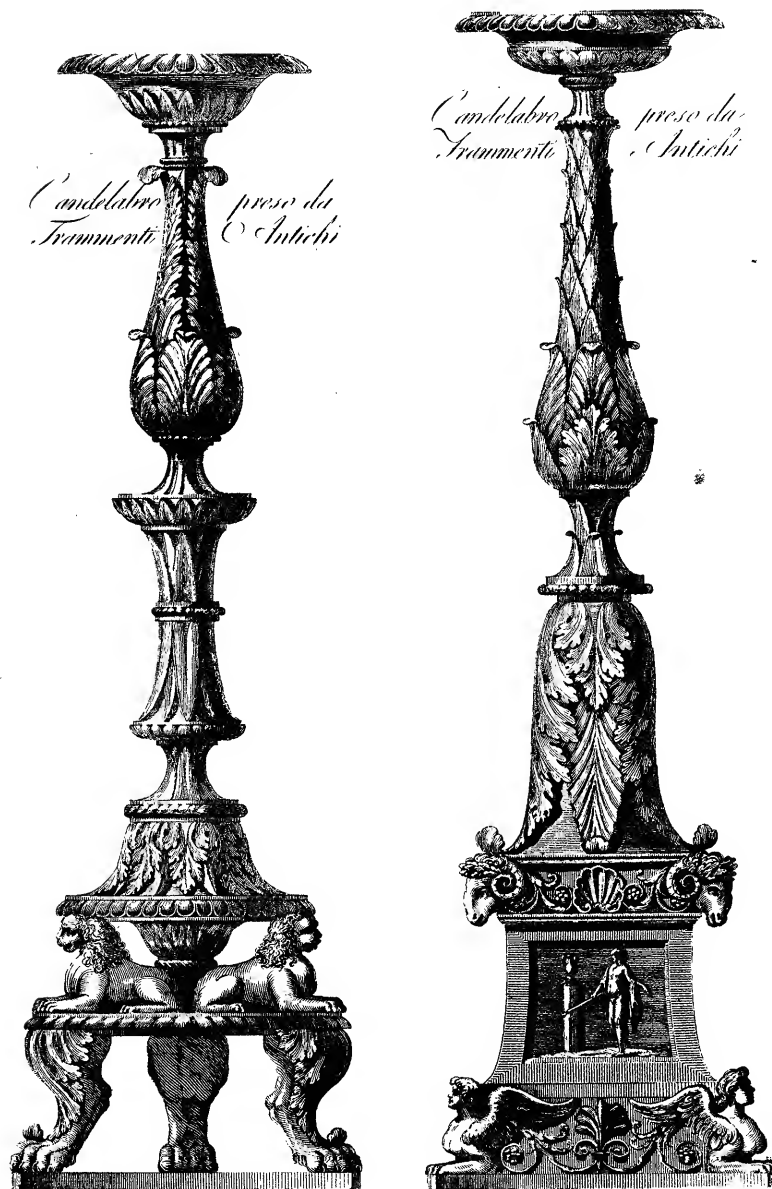
Phototypie Paul & Vigier - Paris

VASES and CANDELABRA (ancient)



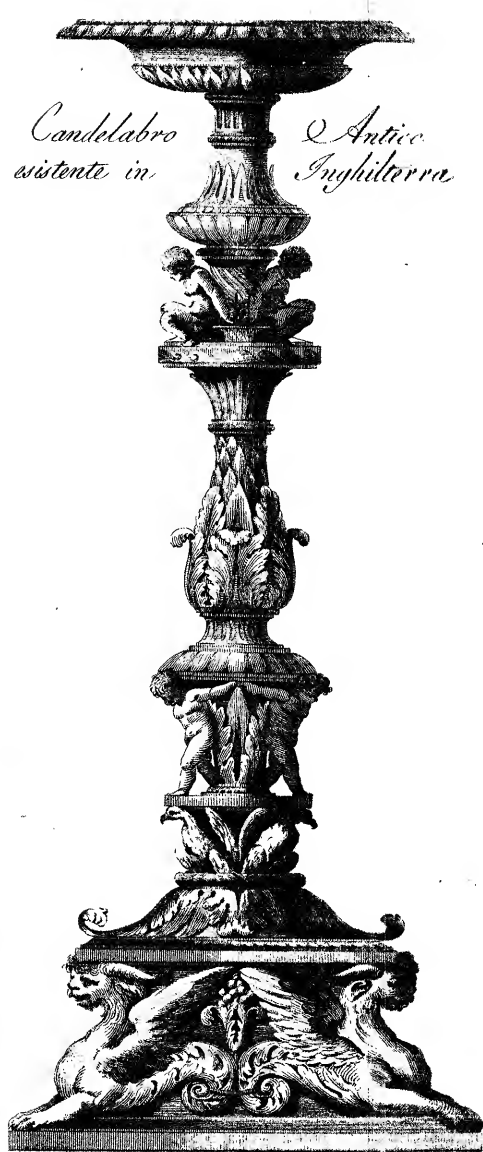
Published by Tiranti & C^o London

VASES and CANDELABRA (ancient)



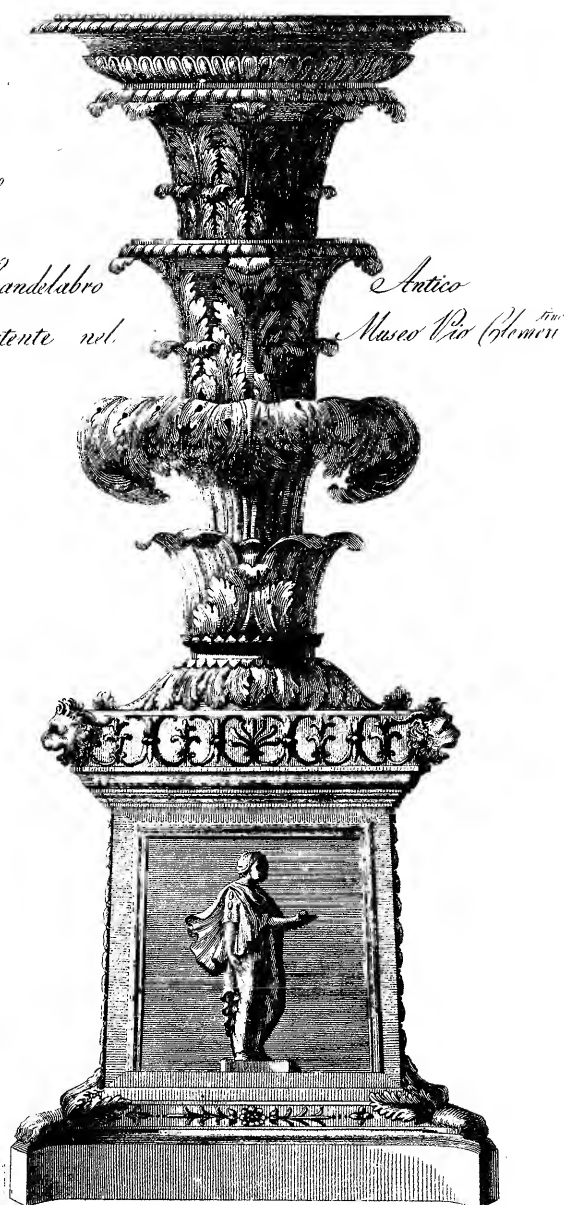
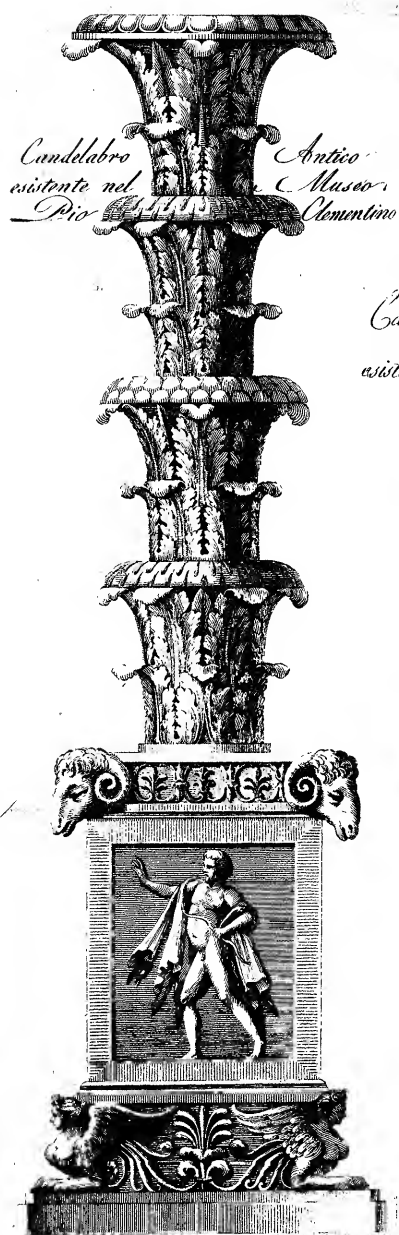
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VASES and CANDELABRA (ancient)



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VASES and CANDELABRA (ancient)



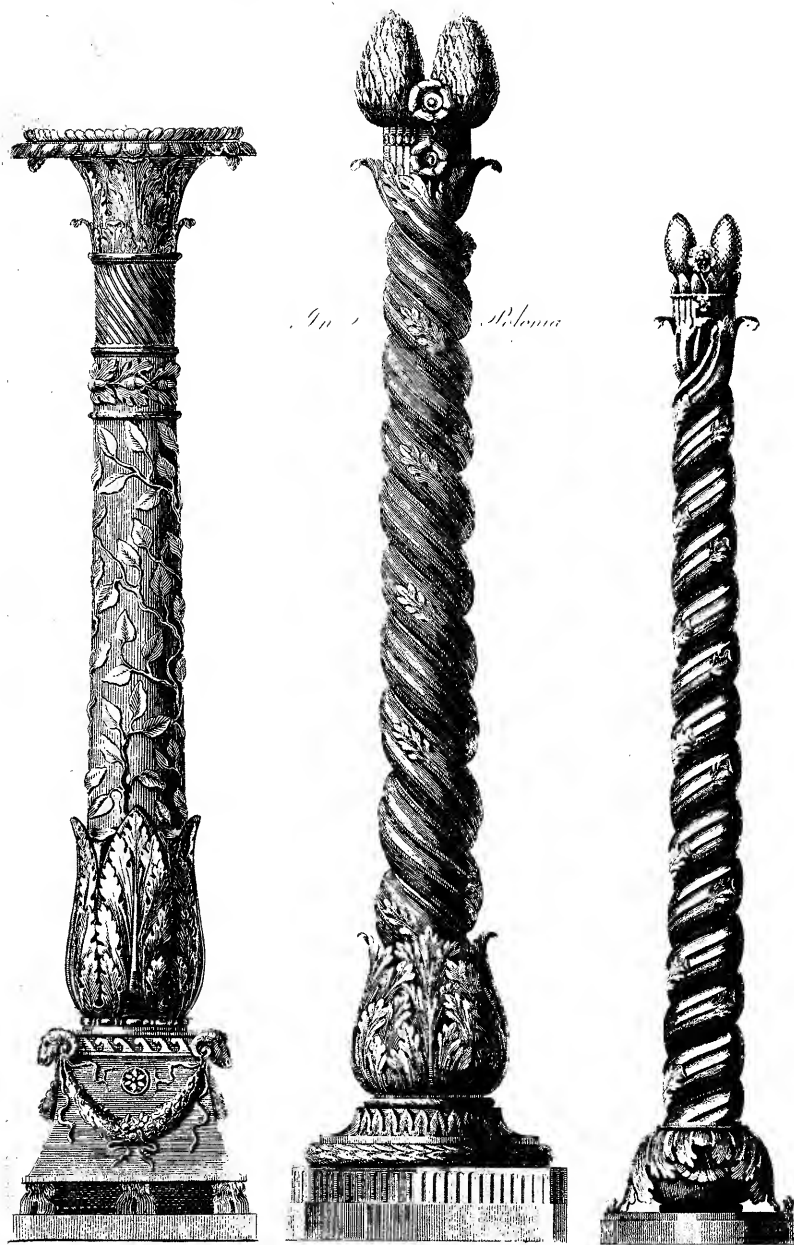
Candelabro antico mandato in Russia



*Candelabro preso da
Disegni Antichi*

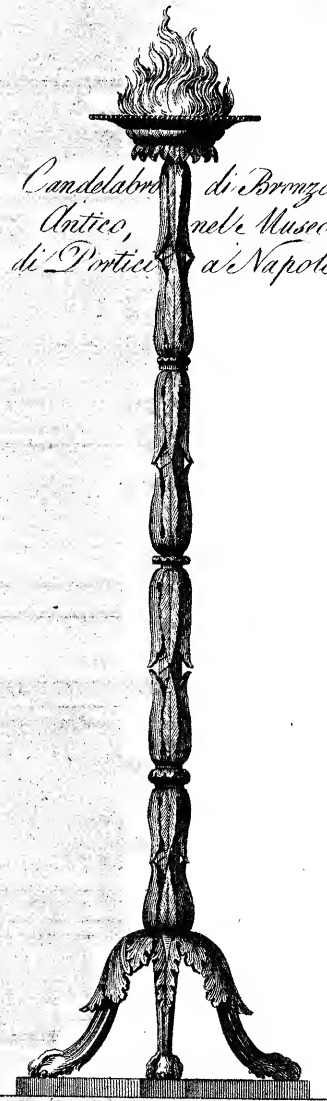
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VASES and CANDELABRA (ancient)

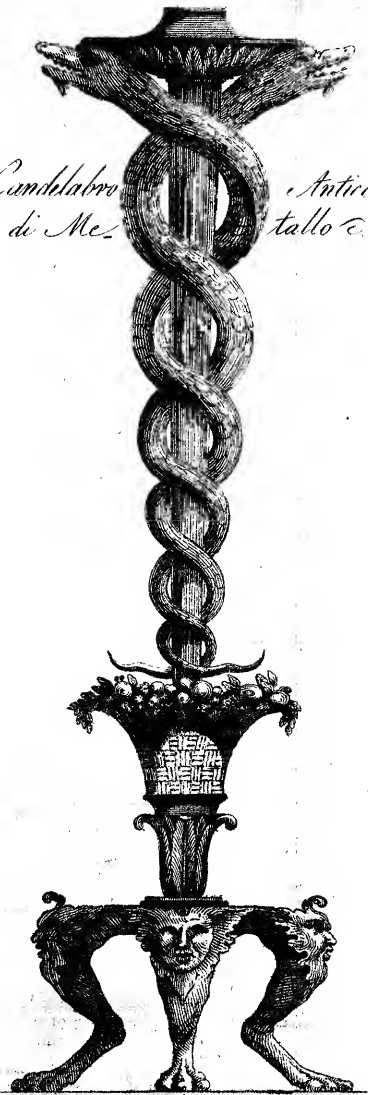


In ...
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VASES and CANDELABRA (ancient)



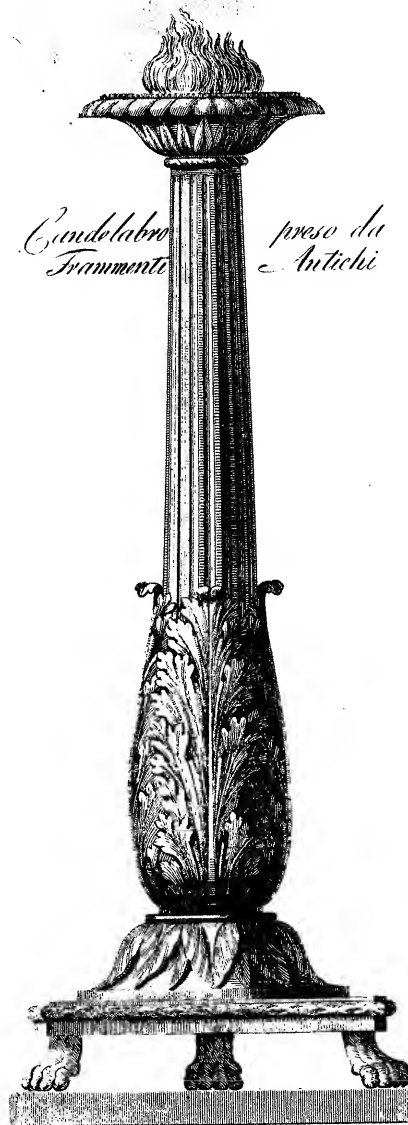
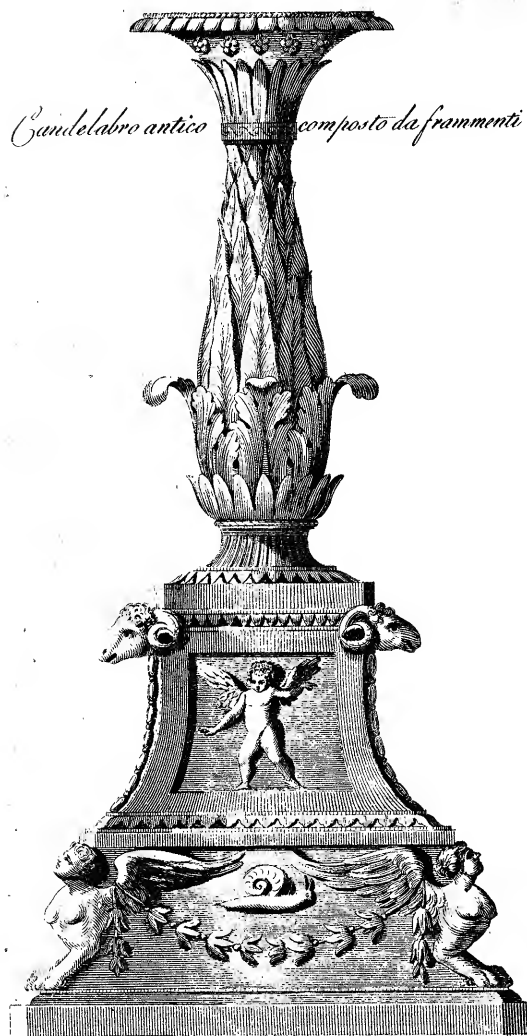
*Candelabro di Bronzo
Antico, nel Museo
di Portici a Napoli*



*Candelabro di Marmo
Antico, tallo e*

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VASES and CANDELABRA (ancient)



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VASES and CANDELABRA (ancient)